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FOR EIGHTEEN YEARS, THE LESBIAN AND GAY WEEKLY

The attack on gay sexuality

From Robert Mapplethorpe to Andrew 'Dice' Clay to 2 Live Crew. Lesbian and gay liberationists are finding themselves in a political bind over questions of freedom of expression and the suppression of 'hate speech.'

By Chris Nealon

BOSTON — There have always been wars on obscenity. Whether by papal decree, judicial ruling, or editorial fiat, the powers-that-be in European and American history have managed to block out art that offended conservative mores, from *The Decameron* to *Howl*. But for the first time in that long history, lesbians and gay men stand at the center of a battle over what is obscene.

In the years following Reagan, right-wing preachers, politicians, and financiers have

American flag; and their counterparts in Chicago may yet intimidate the Transit Authority out of displaying on its buses a photograph of three couples in various gender combinations kissing under the slogan, "Kissing Doesn't Kill. Greed and Indifference Do." That maxim, in fact, gets at why hate really does propel the anti-obscenity agenda: conservatives refuse to allow depiction of homosexuality in AIDS information because they believe, ultimately, that homosexuality causes AIDS, that even if we deserve any response to the epidemic, we have brought our fate upon ourselves. The questions therefore raised in debates about free speech, about public funding, have no less than a life-and-death impact on lesbian and gay communities.

As these same communities gain political clout, however, the issue of free speech becomes more complicated. What about right-wing artistic expression, the production of culture designed to degrade us, even assault us? The examples are easy enough to come up with, given the long history of homophobic stand-up comedy — Andrew Dice Clay is only the most recent example — and the proliferation of virulently anti-gay rap music, from Big Daddy Kane ("The Big Daddy law is anti-faggot") to Public Enemy. "Hate speech" as it is now called, has become the obverse of obscenity in the war over artistic expression. And it has put many lesbian and gay activists in the uncomfortable position of advocating the removal of some cultural figures, Clay and Andy Rooney among them, from the public eye, while simultaneously battling to keep gay-positive art alive.

Of course, homophobic TV personalities have access to wide audiences and work with the implicit encouragement of American culture at large, while lesbian and gay artists labor in opposition to the dominant morals of the day, and have to struggle just to get their work published or performed or displayed. So there is not always a contradiction in fighting to shut down hate speech while working to prevent the censorship of "obscene" art. It is one thing to keep open the possibility of expression that some people may find offensive, and quite another to try to block speech that does immediate and widespread damage to an already disenfranchised community.

Or is it? The issues get even murkier when an art form like rap is used as a tool for gay-bashing. Black rappers, who produce almost all rap music, are themselves part of a violently disempowered community; and

Continued on page 11

JULY BOOK SUPPLEMENT INSIDE



From Mapplethorpe's 'Self-Portrait', 1980

THE POLITICS OF ART

AIDS services for women still lacking

The number of women with AIDS continues to rise, and some Boston area groups respond with creative educational programs

By Laura Briggs

BOSTON — At a time when the AIDS Action Committee (AAC) here is predicting that a third of the AIDS service organizations nationally will close their doors within a few years because of funding cuts, services for women — the fastest growing group of people with AIDS — are just becoming available. In New York and New Jersey, AIDS is already the number one killer of young Black women, and the Centers for Disease Control predicts that it will be the fifth leading cause of death among all U.S. women between the ages of 15 and 44 by next year. In Boston, 85 percent of the women with AIDS are women of color. As a response, a number of local health and social service agencies are creating new programs or expanding existing projects to develop culturally sensitive models for AIDS services to women.

An innovative program at the Fenway Community Health Center currently provides AIDS prevention information, primarily to women of color, in an unusual setting: hair salons. By training Black and Latino hairdressers to be AIDS educators, the Boston Women's AIDS Information Project, now completing its first year of existence, hopes to provide education in a comfortable and familiar environment. The Project, which is funded by a \$74,600 grant from the American Foundation for AIDS Research (AmFAR), has trained 53 hairdressers at 13 hair salons, so far.

"Everyone goes to the hairdressers, regardless of socioeconomic status," said Maryalice Guilford, the program's director. "And many people of color may be more comfortable getting their AIDS education there than if we sent out notices saying we're doing 'AIDS 101' at some community center," she said.

Like the community health movement of the late '60s and early '70s, the project seeks to put health care resources back into

neighborhoods and communities. "It's no longer appropriate to educate health care providers," said the Multicultural AIDS Coalition's (MAC) Tracie Haynes, who participated in training a group of hairdressers. "Now we need to get the message out in the community."

Haynes told *GCN* that "men and women were very open" during the training session because of the comfortable atmosphere. "It was building on relationships that they already had, both with their clients and co-workers," she said.

The multicultural collective that organized the project began as a group of women who worked on the Women and AIDS Conference at Fenway in 1988. After identifying AIDS prevention education for women of color as a need that was not being sufficiently addressed locally, organizers designed a multifaceted program to recruit, educate, and train people in communities of color to teach others about AIDS.

Project organizers targeted hair salons because intimate relationships are discussed there with some frequency. "We thought about: Who are the people who give out a lot of information? Where would the conversation [about AIDS] come up?" said Genita Ekpenyong, a member of the collective. "And we thought hairdressers would be in a position to say, 'Hey, I've had some training about this, and this is the truth about AIDS.'"

As the hairdressers' program starts its second year, Guilford told *GCN* that she hoped the next phase could also include discussions about empowerment, how women can negotiate safer sex, and sexuality values.

The Project will also begin to focus on training Latino store owners from the small, family-run shops that dot Hispanic

Continued on page 15

NEWS ANALYSIS NEWS ANALYSIS NEWS ANALYSIS

made the depiction of "immoral" sexuality in art the object of a holy war, and homosexuality is more and more frequently its target. Sometimes conservative hostility is channeled through a compliant legal system, as in the arrest of the Cincinnati museum director who displayed Robert Mapplethorpe's photographs (see related story, p. 3), and sometimes it is literally hands-on, as it was for the vigilantes in New York who removed from a bar an Allen Frame picture that showed two men kissing and smashed it on the street. And of course there is Jesse Helms, who drags around a sack full of gay art on the Senate floor, and reads funky safe-sex literature out loud to his colleagues at length in an attempt to scare them out of voting for AIDS funding. In every instance, homosexuality is equated with obscenity.

For gay men and lesbians, this onslaught is more than an attack on the various aesthetics we may endorse; it is an attempt to strike at the roots of our only-recently articulated community. Representations of same-sex love, sex, and affection produced by gay men and lesbians are more than "gay art." They are reminders to ourselves that we really do exist, and signals to people who are beginning to identify as lesbian or gay that there is in fact something to identify with.

Even more immediately, conservative hate-mongering poses a threat to pop art whose purpose is to spread information about AIDS. Moralists in San Francisco created a ruckus last month over a poster showing two barechested young men, one holding up a condom, wrapped in the

Quote of the week

“I’m going to be working so hard for him that Jon Bryan is going to be my other wife.”

— *Confirmed bachelor and anti-gay Boston City Councilor Albert “Dapper” O’Neil, in the Patriot Ledger, a newspaper in Quincy, Mass. O’Neil was discussing his support for Jon Bryan, who is waging a virulently homophobic campaign to unseat openly gay Rep. Gerry Studds (D-Mass.).*

This is not the first time that O’Neil has made an unusual comment in the Patriot Ledger. In September of 1986, O’Neil responded to rumors that he was romantically involved with a Black male-to-female transsexual by saying, “There was this Black girl who used to be a guy. She had the whole operation, though she still has the toughest time walking in those heels. And her hands are just enormous. “The poor girl would do her campaigning, but she wouldn’t have a car so she asked me to drive her home. I’d say to people who saw us, ‘See, I’m no racist, this is my girlfriend. Ha ha ha.’ ”

AMA supports RU-486 — but not for abortions

WASHINGTON — The American Medical Association (AMA) voted June 27 to endorse testing of RU-486, also known as the “abortion pill,” for possible use in the treatment of breast cancer, brain tumors, and other illnesses. The measure, passed by a voice vote by the AMA’s policy-making House of Delegates, did not state a position on the use of RU-486 to induce abortion.

According to a publication by the American Civil Liberties Union, *Reproductive Rights Update*, in tests outside the U.S. RU-486 appears to be a cheaper and safer method than surgical abortion, as well as a possible treatment for a number of cancers. RU-486 is currently unavailable for any purpose, including treatment of disease, in the U.S.

□ Laura Briggs

Marlboro boycott growing

WASHINGTON — In response to a call from ACT UP/D.C. to boycott a major contributor to Sen. Jesse Helms’ (R-N.C.) campaign fund, gay bars here and in Atlanta have removed all Marlboro cigarettes from their vending machines. The slots are left empty, while “Boycott Marlboro” stickers are placed inside the windows, according to the *Wisconsin Light*, a gay paper.

In April, the AIDS activist group here targeted Marlboro’s manufacturer, Philip Morris, Inc., because of its substantial support for the notorious homophobe. (See *GCN*, May 13-19, 1990.). Not only has Philip Morris contributed the maximum amount allowed under federal law to all of Helms’ previous campaigns, the company is also donating big bucks for a museum to honor Helms, the “Jesse Helms Citizenship Center.”

A number of lesbian and gay activists, artists’ organizations, gay groups, and individuals have also expressed their support for the boycott.

To contact Philip Morris, use its toll-free lines and call (800) 446-7030 (retailers’ order line), (800) 343-0975 (smoker’s advocate line), or (800) 552-2222 (Bill of Rights order line).

□ Kelly Gaines

When you care enough...

SYRACUSE, N.Y. — Sending the very best will be easier for dykes now with the introduction of a new line of humorous lesbian greeting cards. The eight-card line from Juicie Fruit playfully reflects every day lesbian life, from some dykes’ passion for health food to the lesbian community’s affection for “sensible clothes,” according to New Mexico’s *Out!* magazine.

“We want to bring the cards to a large audience,” said Laura “Lucky” Baker, the line’s creator. The cards are currently available in dozens of women’s and New Age bookstores. Individuals can also obtain

the cards through mail order from the distributor, Syracuse Cultural Workers (SCW), a non-profit publisher and distributor of social issue artwork.

For more information, call (315) 474-1132. For a catalog, send \$1 to SCW, P.O. Box 6367, Syracuse, N.Y. 13217.

□ Kelly Gaines

Lambda heralds anti-sodomy trend

WAYNE COUNTY, Mich. — In what Lambda Legal Defense and Education Fund sees as part of an anti-sodomy trend in courtrooms, a trial court here struck down a state sodomy statute July 6. The court ruled that the sodomy law and related “gross-indecency” laws violate individuals’ right to privacy as guaranteed by the Michigan constitution, according to Lambda.

The Michigan ruling follows a similar one by a Kentucky court in early June. “The right to privacy victories in Michigan and Kentucky within a month are extremely significant, because they show that state courts and state constitutions can do what the federal courts used to do: protect minorities and basic American freedoms against government intrusion,” said Lambda’s Paula Ettelbrick, who worked on the case.

The Michigan lawsuit was brought by Lambda, the Michigan Organization for Human Rights, and 11 individuals, including a 75-year-old lesbian, a gay male couple, a lesbian mother, an unmarried non-gay man, a married non-gay man, a bisexual man, a bisexual woman, and a non-gay woman with a disability. The plaintiffs charged that they have suffered a chilling effect on their behavior and fear of prosecution because of these laws. A sodomy conviction in Michigan is classified as a felony and can result in up to 15 years in prison and a \$5,000 fine.

In his ruling in favor of the plaintiffs, Wayne County Circuit Judge John A. Murphy said that the laws — which define sodomy as “the abominable and detestable crime against nature” or “an act of gross indecency” — violate the fundamental right to be free of government intrusion in making important personal decisions. The state attorney general is currently deciding whether or not to appeal the ruling.

□ Kelly Gaines

Manhole covers renamed in Sacramento

SACRAMENTO, Calif. — In a contest held to uncover a non-sexist term for manholes, the Sacramento City Council has officially designated the ubiquitous subterranean openings “maintenance holes.” According to Public Works Department director Melvin Johnson in San Diego’s *Update*, not only is the new term non-sexist, it’s convenient, too. The holes have long been marked on department maps by the initials “MH.”

□ Christopher Wittke

Seattle to host conference for gay/les Jews

SEATTLE — The 1990 Western Regional Conference of the World Congress of Gay and Lesbian Jewish Organizations will be held here, August 10-11. Sponsored by Congregation Tikvah Chadashah, Puget Sound’s gay and lesbian Jewish congregation, the weekend program will include workshops on Judaism, gay/lesbian Jewishness, and organizing local groups of gay and lesbian Jews. The conference will also feature Shabbat services, tours, entertainment and community meals. All events are open to the public and all lesbian and gay Jews and their friends are invited to attend.

The annual Conferences of the World Congress were established to provide opportunities for gay and lesbian Jews to meet, learn and discuss common concerns. The Congress comprises seven groups from Denver to San Diego. The August gathering will be the first time in the 15-year history of World and Regional Conferences of Gay

and Lesbian Jews that a Conference has been held in the Northwest.

The registration fee is \$60. For more information and to obtain registration materials, write to the Congregation Tikvah Chadashah, P.O. Box 2731, Seattle, Wash., 98111 or leave a message with your address at (206) 329-2590.

□ Kelly Gaines

Battered lesbians to meet

AMHERST, Mass. — The National Coalition Against Domestic Violence (NCADV) will sponsor a one-day Institute for Battered Lesbians on August 1. As part of the NCADV’s National Conference, the four-hour session will be a safe place for battered lesbians to gather and focus on common issues and experiences. Scheduled events include a historical perspective on battered lesbians’ issues and organizing efforts, a speak-out, support group space, and small discussion groups on topics generated by participants.

The Institute is open to all battered and formerly battered lesbians. Batterers are not welcome.

The session will be held from 1:00-5:00 on August 1 at the University of Massachusetts/Amherst. Registration is \$40 (\$35 for NCADV members), and a limited number of subsidies are available. For more information, including questions about accessibility, call (617) 426-7538, or write to the NCADV 1990 Conference, 107 South St., Floor 5, Boston, Mass., 02111.

□ Kelly Gaines

Seeking Black lesbian writers and poets

LANSING, Mich. — The editors of the *Black Lesbian Anthology* are requesting submissions of unpublished poetry of any length or form, and fiction, including plays and experimental pieces. All topics and genres are desired. Suggested ideas include work, family/community, friendship, parenting, religion/spirituality, aging, body image, food, TV, money and class, violence and fighting back, apartheid, being closeted/being out, health and illness, the armed forces, racism and sexism, rap, roles, and education. Also welcome are humorous and satirical writing, horror stories, science fiction, mysteries, and period pieces.

All work must be submitted by Black lesbians, and the deadline is August 15. Send poetry to Terri Jewell, 211 W. Saginaw, #2, Lansing, Mich., 48933. Fiction submissions should be sent to Stephanie Byrd, 705 E. Seneca, #7, Ithaca, N.Y., 14850. Please include a self-addressed stamped envelope with all submissions and inquiries.

□ Kelly Gaines

Gay self-defense class offered in Boston

BOSTON — In response to rising anti-gay violence, local activists are organizing classes in street safety and self-defense for gay men and lesbians. The six hour course, “Don’t Be a Victim,” will begin July 21, and is divided into two classes that will run throughout the summer.

The course is organized by the Grass Roots Gay Rights Fund (GRGRF), Fenway Community Health Center, and the Fenway neighborhood group StreetSafe. The course will cost \$20 for two sessions. The first class, which will be held on Saturdays from 9 a.m. to 12 p.m., will focus on avoiding violent situations. The second session, held Tuesdays, Wednesdays, and Thursdays from 7 to 10 p.m., will teach basic self-defense. Participants are expected to attend both one Saturday class and one weekday session.

Since class size is limited, participants are encouraged to pre-register by calling (617) 247-2273.

□ Laura Briggs

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(l to r) Kowalski, Thompson and Yard, July 1

Kowalski and Thompson make first public appearances

SAN FRANCISCO — Disabled lesbian Sharon Kowalski and Karen Thompson, her lover, were greeted by standing ovations and tears here as they made their first public appearances together following their long legal battle. The warm receptions from the gay, lesbian and feminist communities came at a benefit for Lambda Legal Defense and Education Fund and at the National Organization for Women's (NOW) 1990 Conference.

In 1983, Kowalski was seriously injured in an automobile accident. Thompson assisted with her care for the first few months following the accident, until Kowalski's father, Donald, learned they were lovers and applied for and received legal guardianship. Thompson then began a long legal battle, charging, among other things, that Donald Kowalski was not providing appropriate care and that Sharon Kowalski should have some say in her rehabilitation process.

Ultimately, Thompson won the right to a competency test for Kowalski, who was able to communicate and said she wanted to see Thompson. Finally, in 1989, Kowalski was moved to an appropriate rehabilitative facility, and Thompson has resumed helping to take care of her lover. According to the 'Washington Blade,' a hearing will be held July 27 to determine whether Thompson will be appointed as Kowalski's legal guardian.

Lambda's deputy director, Ruth Herring, told GCN that about 125 people turned out for the organization's benefit in San Francisco on June 30, where the couple received a standing ovation. The 'Blade' reported that in her speech, Thompson, who had not been openly lesbian before the accident, urged lesbian and gay couples to obtain legal documents in order to avoid court battles. She also emphasized the importance of coming out. "I will never again believe that my silence will protect me," she said.

The following day, July 1, Thompson and Kowalski were honored with "Woman of Courage" awards at the NOW conference. According to NOW, San Francisco Supervisor Angela Alioto also read a proclamation from the city declaring July 1 "Karen Thompson and Sharon Kowalski Day."

After the presentation of the awards, Molly Yard, president of NOW, said, "We often talk about the power of love in trivial ways. But I think that you have demonstrated the power of love and what it will achieve."

□ Kelly Gaines

Bisexual conference a success

The first-ever national event reflects the diversity of the bisexual community

By Liz Highleyman

SAN FRANCISCO — The first ever National Bisexual conference took place here June 20-24, coinciding with the city's Gay Pride week. The conference was sponsored by San Francisco's BiPol, a bisexual political action group.

Over the past few years, bisexual people have been becoming more active and aware of ourselves as a distinct community. We share many of the same concerns as gay men

and lesbians — and many of us consider ourselves to be part of those communities — but we also have issues that are unique to us as bisexuals. The national conference provided an unprecedented opportunity for bisexuals from across the country, as well as from Canada and Europe, to explore our identities and culture, and to begin to consolidate a stronger national (and hopefully international) network.

The first three days of the conference consisted of plenary sessions and workshops, as well as time for caucusing, cultural performances, and informal networking. Much of the value in such large gatherings is the chance to meet with other people who share similar experiences. The plenary sessions consisted of the key conference organizers and a diverse array of speakers addressing a multitude of issues of concern to bisexuals. Special attention was given to the concerns of people of color, the formation of a national bisexual network, and the perspectives of international participants.

Reflecting the diversity of the bisexual community, workshops covered a wide range of topics, roughly broken into tracks such as feminism, sexuality, relationships, therapy, AIDS issues, politics, and coming out. There were workshops aimed at married and straight-identified bisexuals, as well as gay- and lesbian-identified bisexuals. Two particularly well-attended workshops were dialogue sessions between bisexual women and lesbians, and between bisexual and gay men. Several workshops were "how to" sessions to share skills such as group organization, publishing, and public relations. There were a number of workshops on safer sex and living with HIV, as well as one conducted by bisexuals involved in AIDS activist groups such as ACT UP. And, of course, there were the ever-popular workshops on sex, fantasy, and erotica.

Caucuses included bisexual people of color, disabled bisexuals, young and old bisexuals, and bisexual anarchists. There were also presentations of recent research on bisexuality, the results of which are beginning to fill a long-standing gap in sexuality research.

Continued on page 16

Boston gears up for Mapplethorpe exhibit

Local gay activists and artists await the arrival of "The Perfect Moment" amidst rumors of demonstrations against the display of the controversial photographs

By Laura Briggs

BOSTON — Even as the obscenity trial of a Cincinnati art gallery and its director goes forward, conservatives and arts advocates in Boston are preparing for the opening of gay artist Robert Mapplethorpe's exhibition here Aug. 1.

A Cincinnati judge denied a motion to dismiss obscenity charges against Dennis Barrie, director of the Contemporary Art Center and the gallery. Judge David Albanese scheduled a Sept. 24 jury trial on charges stemming from the displaying of two pictures of nude and semi-nude children as part of a 177-picture retrospective of Mapplethorpe's work entitled "The Perfect Moment." Albanese deferred a ruling on whether to dismiss charges based on five photographs that depict homosexual acts, according to the *New York Times*.

In Boston, conservative groups, including Citizens for Family First (the organization that led the recently disallowed fight to repeal the gay rights law through a ballot initiative), have urged Attorney General James Shannon to prosecute the show when it comes the Institute of Contemporary Art (ICA). According to Shannon spokesperson Mary Breslauer, the attorney general will not prosecute the exhibit because, she said, "It doesn't fall within the definition of obscenity under state law." Breslauer noted that both Massachusetts' child pornography and obscenity laws contain an exemption for museums.

Citizens for Family First and the Massachusetts chapter of Morality in Media (a conservative Christian, Jerry Falwell-led group) intend to make the exhibit an issue in Shannon's re-election campaign, according to published reports. "People can make anything they want a campaign issue," replied Breslauer tersely, "but the job of this office is to enforce the law."

Under pressure from conservative groups, the ICA has decided to limit viewing

of "The Perfect Moment" to adults. People under 18 must be accompanied by an adult. Signs posted on the wall before the exhibit will advise viewers that "Some images in this exhibition may be considered appropriate for adult audiences only," according to the ICA.

An unconfirmed report from Cambridge Research Associates (CRA), a watchdog group that monitors right-wing activities says that some organizations are planning to protest the show's opening by holding a demonstration outside the ICA at 11 a.m. on Aug. 1.

One possible sponsor for such a demonstration is the American Freedom Coalition of Massachusetts, a group whose local chapter was formed this past spring. The local group's president, Methodist pastor Sargon Ibrahim, denied any knowledge of an Aug. 1 demonstration. Neither Citizens for Family First nor Morality in Media — a group the CRA says is dedicated to fighting obscenity and pornography — could be reached for comment.

Ibrahim held a press conference July 18 to denounce the Mapplethorpe exhibit and call for it to be halted. At the same time he criticized what he called the "censorship of the arts by the government," referring to the use of state and federal tax monies to offer grants to artists. Ibrahim said that he wanted the government to stay out of the arts.

In an interview with GCN, Ibrahim said that he did not object to the portrayal of homoeroticism, but to the pictures depicting sadomasochism and the "eroticization" of children. "Some of the pictures [that will be] inside the ICA represent violence, which is the greatest obscenity in our culture," he said. "Grown men urinating in each other's mouth, that's not sex. That is a deviation

Continued on page 13

Mid-Cape's first Pride march draws 300



HYANNIS, Mass. — Over 300 people marched July 14 through the center of Hyannis in the Cape's first Pride march outside of Provincetown. The Cape and Islands Coalition for Lesbian and Gay Issues and Concerns organized the march and other Pride activities held later in the day. Notable speakers at the event included comedienne Lea Delaria, Masha Gessen of the Queer Nation, and Eric Spivey of ACT UP/New Orleans and Provincetown.

The march began at 9:00 a.m. at City Hall and moved down a nearly deserted main street. About 50 counter-demonstrators flanked the street and held signs with Christian-oriented inscriptions such as "The affections you crave are found in Christ," "Cape Cod is Christian Country," and "Christ loves you, but hates your lifestyle." One demonstrator held a Bible aloft, provoking comparisons to Charlton Heston in "The Ten Commandments." Gay and lesbian Pride participants responded to the counter-demonstrators with spirited chants, including "We're here, we're queer, get used to it," and "Homophobia's full of shit, suck my dick, lick my clit."

Gessen made perhaps the most rousing and radical speech of the day. Declaring symbolic war on gay-bashers and the police and judges who protect them, she said, "They will continue **not** to send gay-bashers to jail until they cannot get away with it any more, because they will know that a gay-basher is safer inside the jail than outside where thousands of queers are waiting to take revenge on the basher — and on the judge." Gessen added that, "They will not treat our lives as valuable until they have to, until they have been forced, shocked and beaten into decency."

Although march organizers said they were pleased with the event, they also said they were disappointed by the turnout. "We were hoping for six or seven hundred people," said organizer Cathy Kaufmann.

Brian Small, who attended his first-ever Pride march with his nine-year-old daughter, was enthusiastic nevertheless. "This is a great turnout," he said. "It says we're here and we're going to stay."

□ Andrew Held

COMMUNITY VOICES

GCN JOB OPENINGS

Promotions Coordinator

Available September. Devise strategies to increase sales of GCN through subscriptions, newsstands and bookstores. Coordinate direct mail campaigns, design and sending of renewal notices, exchange advertising, VISA/MasterCard sales and other promotions.

Qualifications: Experience in sales, advertising, marketing and finances desirable. Copy writing ability and graphics/design skills. Familiarity with computers.

Deadline: Applications by July 20, 1990

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Qualifications: Strong organizational, communications, and record-keeping skills. Previous sales or marketing experience helpful.

Deadline: Applications by July 20, 1990

GCN Positions

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Salary/Benefits: All full-time collective positions pay \$215/week and include health/life insurance, routine health care through the Fenway Community Health Center, sick leave, and four weeks paid vacation. GCN offers staff members responsibility for their own jobs, with flexibility and ample room for innovation.

To apply: Please send resume and cover letter to: GCN Jobs, 62 Berkeley Street, Boston, MA 02116.

Questions??: Feel free to call 617-426-4469. Ask for the person currently holding the position you are interested in applying for.

GCN Editorial Guidelines

The "Community Voices" and "Speaking Out" sections in GCN are parts of our efforts to provide a true forum of opinion for the community. We encourage you to send your ideas, feelings and comments to us, and to respond to ideas expressed within our pages. We welcome all contributions except personal attacks. Copies of letters and "Speaking Out" contributions sent elsewhere are printed on a space available basis only. GCN reserves the right to edit letters and "Speaking Out" contributions for length and clarity, in consultation with the author. The opinions expressed are those of the author and are not intended to represent the views of the GCN staff or membership.

All letter and "Speaking Out" contributions must be TYPED and DOUBLE-SPACED. Letters can be NO LONGER THAN TWO PAGES. Speaking Out" contributions can be NO LONGER THAN FOUR PAGES and require a short (one to two sentence) biographical note about the author for inclusion at the end of the article.

Because GCN wishes to encourage dialogue and a diverse representation of perspectives on the letters pages, printing of "Speaking Out" contributions received from authors who have had other "Speaking Outs" appear in GCN recently may be postponed temporarily.

For editing purposes, it is helpful to be able to contact you easily -- please enclose your name, address, and daytime phone number with your letter or article. Thanks.

Send to: Community Voices/Speaking Out, GCN, 62 Berkeley Street, Boston, MA 02116.

The opinions expressed in "Speaking Out" contributions are those of the author and are not intended to represent the views of the GCN staff, Board or membership.

Meaningful participation

Dear GCN: A friend gave me the "ballot" entitled "Let's Vote" (for a speaker for Lesbian and Gay Pride). I voted. I have to say, however, I wonder about this "process." The ballot says: "In an effort to recognize community input into the process of speaker selections, the Boston Pride Committee solicited nomina-

tions from the community at large" (emphasis added). Several questions need to be addressed here:

Just exactly who is the "community at large"? Who came up with this list of (321) names? (No slight whatsoever is intended towards those named on this list; many of those listed would, I'm sure, be great speakers.) How are issues of diversity being addressed? Could a person write in another suggestion? What will these people talk about? Is there a theme for Pride this year? And who received these ballots? Are they being distributed at gay bars, bookstores, hangouts, or through organizations? Did it occur to you that people could very easily stack the ballot box by duplicating the ballots and submitting 50, 100, or even 1000 votes for the person of their choice?

How many of these speakers will be chosen? The ballot does not mention anything about the number of speakers, just that "the top vote recipients shall be invited to address participants."

It occurs to me that we must have (or should have) learned better ways to get community input over the past 20 years. Why couldn't we have a mid-year pre-Gay Pride event/town meeting where people who wanted input could present their ideas? And, haven't we learned yet that if there are too many speakers at Pride, at some point, we all stop listening?

Personally, I think it would make a lot of people very happy to have some great entertainment and a limited number of speakers (say, three), addressing a particular theme. I am disappointed that this ballot is the only forum (of which I am aware) where one can have input. It strikes me as a poor vehicle for meaningful community input.

Sincerely, Joyce Kauffman Cambridge, Mass.

Get off your butt and help defeat Helms

Dear GCN:

The first draft of this letter was a diatribe about the very deeply-rooted apathy (or stupidity?) in this Gay/Lesbian community and elsewhere. I mean I am amazed, I am appalled and I am at a loss to understand how we can be first in music, fashion, etc., yet between our newspapers, politicians and various other "leaders," we never seem to get our agendas off the ground! Where is all this creativity we are so proud of, and famous for?

As an example, I am going to show you the best hope we have of getting rid of dear Jesse Helms! I have just read a newspaper article that said that in 1984 he spent \$17,000,000 on his re-election. We have had his active attention for years, and unless we get off our butts, he will smile down on us for six more years!

This election year, Helms is challenged by North Carolina's first black senatorial nominee in this century, Harvey Gantt. Is he pro Gay/Lesbian? I do not know, but as long as he is not a rabid homophobe, he is one up on Jesse and I am sending \$3.00 to his election fund.

"Big deal," you say, "three dollars isn't much!"

Not from me alone it isn't, but if that amount was multiplied by only one-third of the estimated 25,000,000 Gays/Lesbians living in the U.S.A., it would be almost \$25,000,000! At least this time, if Helms wins, it will not be because Gays/Lesbians did not stand up and make their presence felt.

I am tired of sending money to the mainstream Gay/Lesbian political organizations and getting back reports of bitchfights over who is or is not "Boss." For \$3.00 and a 25-cent stamp, I know my money is going directly to our best chance of getting rid of Jesse Helms!

Getting kicked in the teeth once in a while seems to be a fact of life. I do think it is about time Gays/Lesbians quit begging for it though. It is okay to try and be a bigshot in your own little world, but Gays/Lesbians need to stretch and expand their minds enough to see the BIG picture at the same time and act to change that.

Helms and his friends have the right to say we are sick and depraved, etc., but when petty little tyrants make laws to punish us, and then work hard to prevent billions of dollars of funding to help our brothers and sisters live with some hope and dignity, why don't we stand as one and say this is wrong? These people are not just trying to hurt us, they want to stamp us out of existence, and

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The abusers hidden amongst us

by Pam Mitchell

The following speech was given on Boston Common as part of the April 28 "No More!" rally to stop child sexual abusers.

The bullies and rapists who prey on children are not likely to hold a rally on Boston Common in their own behalf. They're not going to come down here and chant those tired old slogans of theirs that most of us have heard too many times: "She asked for it." "It was for his own good." "She's making it up." "I couldn't control myself." "It wasn't that bad." "I was only trying to help."

They're not going to come down here and make a public stink, because they don't need to make their stink public. They already have the power. They hold on to that power by staying out of the spotlight and blending into the very social fabric of this country. They're hiding in plain sight, and this event is meant to flush them out and to remind us all that child sexual abuse is not a natural disaster that children and non-offending adults have to forever adapt and accommodate to.

Considering the horrifying statistics about the frequency of abuse, we all must see perpetrators every day, although we don't always recognize them as such. They've got all kinds of personalities and politics and values, and they come from all kinds of classes, genders, sexual preferences, races -- though of course if they come from the "right" class or race or sexual preference, they're less likely to get away with it and the communities they belong to are more likely to receive more than their share of the blame. That's because the powers-that-be love to twist things around a little. They love to take our horror about exploitation of children and manipulate it into attacks on gay people and attacks on child care and attacks on the autonomy of poor communities and communities of color.

Our competitive, heirarchical society feeds on the subordination of children and trains us when we're young to participate in vicious pecking orders. For all too many of us childhood was a kind of boot-camp for life in these United States. We survivors can tell you that homophobia and the oppression of women, impoverishment and racism and the dehumanization of people with disabilities are forms of child abuse in and of themselves, and that those who promote them are not promoting us.

Adult survivors of child sexual abuse are out here keeping people honest about that kind of stuff. We can tell you first-hand that the problem isn't caused by gay love or mothers working outside the home or overwrought parents who are struggling to make ends meet on welfare, who can't always send their kids to school spiffed up like the rich child who lives in the big house on the hill. We can tell you because we are the poor kids raised on welfare and we are also the rich kids on the hill, because we are the lesbians and the gay men, the heterosexuals and bisexuals trying to recover the many sexualities that were vandalized and stolen from us in childhood, and that continue to be vandalized and stolen from us in all too many cases by some of the very people we've turned to for help in our recovery, even by some healers within the holistic and the feminist communities. (Over 30 percent of patients who have been sexually exploited by their therapists or physicians identify themselves as survivors of child sexual abuse; the actual number is probably much higher.)

It makes sense to me that it's survivors of child sexual abuse who are out here leading this fight. We've already demonstrated our incredible ability to create something out of nothing. A decade ago when I started recov-

ering memories of my incest history, there were no books for me to read about it, no support groups, no experts, no talk shows or docudramas or speakouts. We survivors made that happen. We needed resources and we created them, and I feel proud of us for that.

A couple of years ago a bunch of us were feeling that kind of pride after a rally in front of the State House in support of a bill to aid incest survivors in suing their perpetrators. And we had a vision then of taking over the Boston Common, a vision of a celebration of our own survival and of a memorial to those of us who didn't survive.

That vision was pretty bold as visions go, but then we also started thinking about the young people still getting abused who can't speak for themselves and about speaking up for them and saying "No!" And we started thinking about calling in all our allies who are also interested in empowering children and in resisting exploitation and abuses of power. And some of us started picturing a movement that could get back to the radical political implications that we started talking about in the '70s when feminists first forced incest into public view, implications that can and should threaten to blow the nuclear family right out of the water. (Has anyone here seen that bumper sticker that says "One nuclear family can ruin your whole life?")

Teaching children to say no is not enough. We need to change the system. We need to find a way to give kids legal and political connections that go beyond the control of the nuclear family where so much abuse occurs, that go beyond the biases of the current judicial system and beyond the ineffective, underfunded and often nightmarish foster care system we are now forced to live with.

When my parents were taking turns abusing me throughout my childhood, it was my

ability to dream that kept me going. I had faith that there would have to come a time when it would be no more -- that never again would I feel the stubble of my father's beard burning my face or taste the salt of his tears as he brutalized me, that there would be no more early mornings of my mother coaxing me into her bed and twisting my needs into a punishment and a perversion.

Finally it did stop, when I got too old for them to get away with it anymore. The actual abuse did stop, but I still carry my abusers' selfish cruelty with me every day of my life. And I still dream that it will be over some day. I dream of finding enough therapy, enough support, enough perspective to get my parents' poison out of my system once and for all. And I dream of helping to mobilize people, getting us all out into the streets and on the airwaves and on the rooftops and mountain tops saying we're not going to let this happen to another child. We are not going to let you sentence another human being to a life of devastated self-esteem and fear and psychic and physical pain and inability to trust. I think all of us have seen enough and had enough of the war games the abusers hidden amongst us like to play with the vulnerable and the innocent. We've come together here today to celebrate our collective dream of a day when children will not be used as war toys any longer. We're here to create the beginning of the end of child sexual abuse.

Pam Mitchell is a white working-class lesbian writer/activist and a former member of the GCN staff.

they are gaining ground!

I am not saying that every Gay/Lesbian out there should dress up in a rainbow suit and march down the street with their fist in the air, but this practice of waiting for those "other guys" to make everything "all better" does not seem to be working very well either, does it?

Getting rid of Jesse Helms for only \$3.25 each?! This is as easy as it is ever going to get, so do it now! Get out those "Gay Money" stamps and make your voices heard. Mr. Harvey Gantt (Jesse's opponent) is a Democrat and he is pro-choice. He may not be gung-ho for Gay/Lesbian issues, but politicians don't forget friends with \$25,000,000!

If there are any others out there who would like to discuss my (our?) other ideas to really make a difference in this country, please send a SASE to this disabled activist: P.T.W., 3672 18th St., #2, San Francisco, CA 94110.

P.T.W.
San Francisco, Calif.

Ed. note: North Carolina Senate Vote '90 has received approval as a PAC from the Federal Elections Commission, so that it can now accept contributions. Because it is subject to federal elections laws, contact the organization for regulations on contributions over \$50. To contribute or for more information, write to the organization at: 605 West Chapel Hill St., Durham, NC 27701; or call (919) 682-6374.

Tell it to Amnesty International

Dear GCN:

I was recently dismayed to read "Gay Executions in Iran Continue" and "Lesbian Persecutions in Costa Rica" in the June 10-16, 1990 issue of GCN. Those two articles brought to mind the fact that Amnesty International, the foremost human rights organization in the world, does not currently include in its mandate to work for the release of gays and lesbians detained solely because of their sexual orientation. I am therefore urging the gay and lesbian community to send appeals to change this policy.

Letters should be addressed to: Mr. John G. Healey, Executive Director, Amnesty International USA, 322 Eighth Ave., New York, NY 10001. Also to: Mr. Ian Martin, Secretary General, Amnesty International, 1

Easton Street, London WC1X 8DJ, United Kingdom. Following is a sample letter.

"Dear Sir, I am greatly dismayed at Amnesty International's policy of not including "sexual orientation" in the list of qualifications for a Prisoner of Conscience. I was shocked to discover that an organization such as yours would practice such discrimination in the 1990s.

"Not only is this policy a great insult to the gay and lesbian community, but it is also a major embarrassment to Amnesty. I urge that Amnesty International change this policy, so inconsistent with your organization's mandate, and add "sexual orientation" to the list of qualifications for a "Prisoner of Conscience" so that we may all once again be unreservedly proud of Amnesty's important work."

Sincerely,
Jonathan R. Murno
Boston, Mass.

Outing is just wrong

Dear GCN:

Michael Bronski's tendentious article on "outing" in your June 3-9 issue is just wrong. Outing is not, as he claims, "a direct, uncompromised challenge to the insistence [of straight people] on controlling our lives." It's just a particularly elaborate form of gay bashing. It shows that you don't have to be heterosexual to be a controlling hypocrite. It is simply wrong, unethical, brutal, arrogant. It gloriously displays internalized homophobia: They say we're inferior? OK, we'll BE inferior. We'll fling any capacity for moral maturity out the window and indulge our impulse to bash other people we're entitled to bash because they're just other sicko queers like us and we don't have to respect either ourselves or them.

All the homophobic social conditions Bronski cites do not constitute a license for irate gays to follow suit. "[D]ragging people out of the closet" is sick. Such behavior comes from an energy of spiteful rage, of contempt for the individual, of destructive tantrum; and that's the energy it will bring right back onto us.

Kids already commit suicide in adolescence out of terror of turning out to be "queer." If we behave like total ethical and social monsters, Gregory King is absolutely right in saying "I'm afraid this emphasis on outing sends a chilling message to closeted gay men and lesbians -- not only mature individuals, but kids flirting with razor

blades in isolated adolescence." "Outing" makes professed gay identity seem like something ugly, if people have to be dragged into it over their own dead bodies, and if the professed gays have such contempt for the personal integrity of others. This kind of measure could not be better designed to play in to the hands of the farthest-gone homophobes. Why not just force everyone suspected of not being a pure, exclusive heterosexual to wear a little pink triangle and get it over with?

Kathleen Marotta
Cambridge, Mass.

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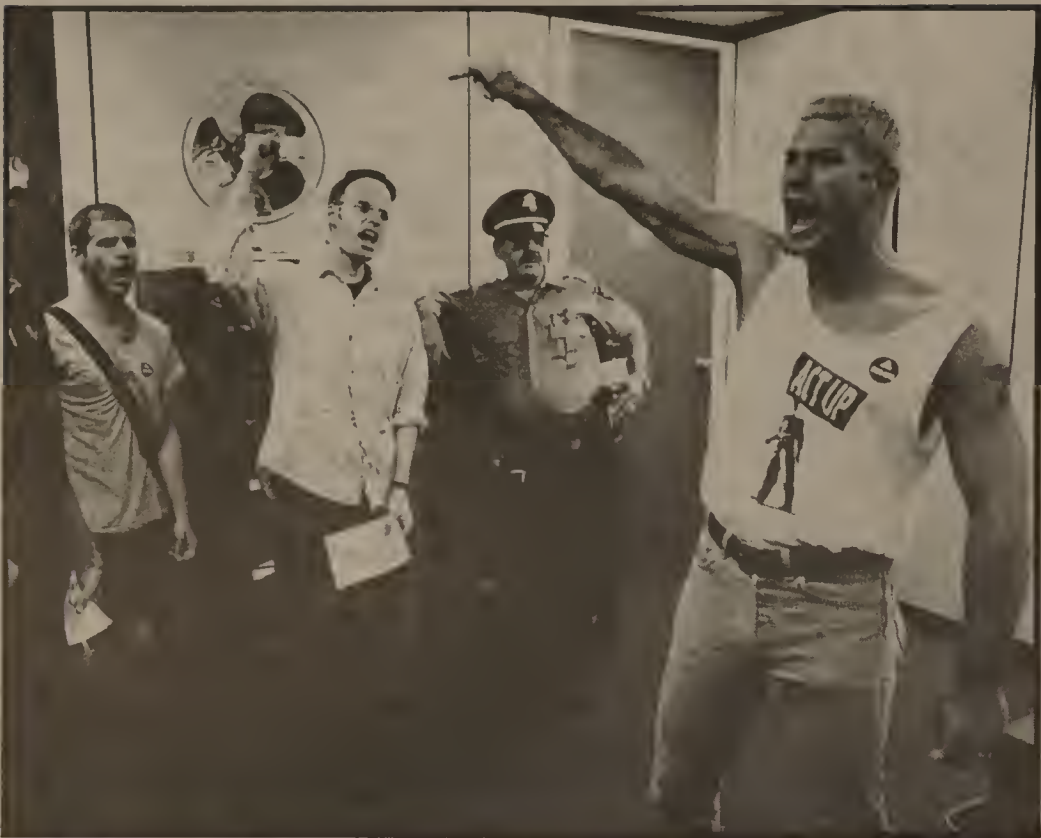
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ACT UP blasts anti-condom decision



STEVEN KERSTAD

BOSTON — ACT UP/Boston held a demonstration July 13 at the office of Human Service Secretary Philip Johnston to protest his failure to endorse a series of subway and billboard advertisements encouraging the use of condoms for AIDS prevention. Johnston created a furor when he failed to give approval for the Department of Public Health (DPH) to include its name as a sponsor of the poster before a printing deadline. A Johnston spokesperson told GCN that he was unaware of the deadline, but local AIDS activists and service providers charged that the problem was the Dukakis administration's leeryness of being publicly associated with condom use (see GCN, July 15-21, 1990).

About 40 people attended the weekday morning "zap," blocking entrances to the office and redecorating walls, doors, and desks with condoms, posters, and banners. There were no arrests, although a number of activists came prepared to risk arrest.

The protest ended after a meeting between six ACT UP representatives and Johnston. ACT UP members Steven Busby and Patrick Santana called the meeting a success, following assurances from Johnston that another poster campaign slated to be funded by DPH, Use One/Usa Uno, would not be disrupted by his office. According to Santana, Johnston also agreed to fund free condom distribution across Massachusetts. Johnston later told the press that neither of these agreements represented a change in policy, noting that DPH already pays for condom distribution at Sexually Transmitted Disease clinics and Alternative Test Sites around the state.

However, Johnston did call the Health and Human Services effort to prevent the spread of AIDS to date "inadequate."

□ Laura Briggs



MARILYN HUMPHRIES

Hundreds turn out for anti-violence rally

BOSTON — A crowd of more than 400 jammed the site of two recent bashings to protest increasing anti-gay violence in a heavily gay neighborhood here, July 18. Last Saturday, July 14, two gay men were stabbed and beaten near their home on Dartmouth Street, where the rally was held. The incident follows a wave of anti-gay violence in the South End, as well as at least 20 attacks in the last year and a half in the nearby Fens, a gay male cruising area. (A detailed story about the rally will appear in next week's GCN.)

□ Kelly Gaines

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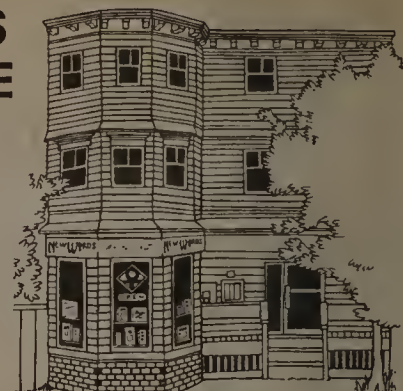
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From a WWI-era Fleischmann's Yeast ad

History in camouflage

Alan Berube's *Coming Out Under Fire* breaks new ground in its examination of lesbians and gay men in the military

Coming Out Under Fire

Allan Berube

The Free Press, New York, 1990
\$22.95 cloth, 379pp

Reviewed by Marc Stein

Within days of the release of *Coming Out Under Fire: The History of Gay Men and Women in World War II*, Allan Berube and his book had "made history" in more than just the way we might expect. To be sure, Berube "made history" by spending more than 10 years painstakingly combing through personal letters and government documents, interviewing more than 70 lesbians and gay men about their experiences in World War II, and ultimately sharing his findings in a narrative that reads exceptionally well. What's more, from the day Berube first read a set of letters written by gay men during the War, through his now-famous slide shows presented around the country during the 1980s, and right up to the final stages of preparing *Coming Out*, Berube "made" history in the best tradition of community-based social history projects.

But Berube has also "made history" in a second sense — by intervening in contemporary political debates about homophobia and the military. In doing so, he has become more than a historian who has told a story — he has become part of that story himself.

Berube takes us through six rough stages in the evolution of military policy towards "gay men and women" during and immediately after World War II. Before the peacetime mobilization of 1940-41, sexual orientation, as we tend to understand it today, was not considered in screening for the services. Men were excluded for "stigmata of degeneration," which included "feminine characteristics" and "sexual perversions" like oral and anal sex between men. For those in the military, acts of sodomy had been criminal since the Revolutionary War. These policies were based on conceptions of gender and sexual acts, not on conceptions of sexual orientation.

The second stage began with draft registration in October 1940, when the armed forces decided to exclude "sexual and gender deviants" on the grounds that they would make poor combat soldiers, threaten morale and discipline, and encourage social experimentation rather than military efficiency. (These same grounds were used to exclude women from all branches and African-Americans from the Marines and Army Air Corps.)

The third stage began with the U.S. declaration of war in December 1941, inaugurating a period of relative tolerance under wartime pressures for personnel. According to Berube, "Some gay GIs certainly were harassed and abused by their fellow

soldiers, but the more common experience of gay GIs was of uneasy acceptance unless they aggressively pursued uninterested men." During this stage, the Women's Auxiliary Army Corps (which became the Women's Army Corps in 1943), the Navy WAVES, the Women Marines, and the Coast Guard SPARS had no developed policies on lesbianism. Despite relative tolerance, however, during this stage many military men who were found guilty of "homosexual offenses" were imprisoned and new 1942 screening regulations excluded "homosexuals," who were defined as gender deviants.



R&R is a drag: A scene from the most popular soldier show of WWII, 'This Is The Army.'

The fourth stage began in 1943. An alliance of reform-minded military officials and psychiatrists had been pushing for an alternative to imprisonment for "homosexual offenders." After initial failures, these groups succeeded in creating three administrative categories for dealing with homosexual personnel: "[t]he criminal offender who would go to trial, the mentally ill who would be discharged, and the reclaimable offender who would be 'salvaged.'" These categories became the basis for official Army policy and were extended to cover women in 1943-44. In practice, discharge was favored over imprisonment, and "reclamation" reflected personnel needs. All told, from 1941 to 1945, more than 4000 sailors and 5000 soldiers were hospitalized, diagnosed as psychopaths, and discharged.

The fifth stage began with the end of the War in 1945 and marked a period of relative leniency toward gay veterans, when the Army and Navy discharged lesbians and gay

"The envelope, please..."

Winning and losing in Las Vegas: The politics of lesbian and gay literary awards

By Ruthann Robson

Lesbian literature is a gamble. The writing of it. The publishing of it. Even the reading of it. This is nothing new, although the stakes have shifted throughout history: compare Sappho's lyrics with the later distortions and destruction of her work, the obscenity trial of Radclyffe Hall's *The Well of Loneliness*, the pseudonymous pieces in *The Ladder*, and women throwing themselves at Rita Mae Brown. Now that we have awards to "celebrate" lesbian literature, the stakes are shifting again.

Lately I've been thinking about the politics of the present shift towards awards. These thoughts are rooted in my experiences with the constellation of awards presented during the Second Annual Lambda Literary Awards at the American Booksellers Association convention in Las Vegas this June. These awards recognize both lesbian and gay literature (bisexual literature is not an explicit category), but my own analysis is compelled by my standpoint as a lesbian. And it is nourished by my paranoia and profanity: I have the impression I'm not really supposed to address any of this.

The taboo against analysis of literary and other awards extends to the lesbian and gay communities. Criticism by anyone who is not a "winner" is forestalled by phrases such as "bitter" or "sour grapes." Criticism by anyone who is a "winner" is frustrated by the assumption that one is necessarily "delighted" and that to be anything less is to be ungrateful, dishonest or hypocritical. Caught in this double bind, we reserve our complaints for intimates and for people who seem to solicit them. I spent some time before, during and after the Las Vegas convention soliciting reactions from lesbians about this particular experience and the concept of literary awards in general. I did this because I needed to consider my reactions in the context of the reactions of other lesbians. I am not speaking for anyone else, but my words have gained strength from many conversations.

I choose to write this essay not only because I said during my Las Vegas "acceptance sentence" that I would rather write than talk, but because I seem to have fallen into a privileged position from which to address my concerns: as both a winner and a loser in Las Vegas. My first book, *Eye of a Hurricane*, received the Ferro-Grumley Award for "an outstanding work of fiction on lesbian life published in 1989 by an American author." This same book was nominated but did not win the Lambda Literary Award in the "lesbian debut" category, and was not nominated for the Lambda Literary Award category of lesbian fiction. I thus think I might speak from a space in which the taboos cancel and exclude each other. Less optimistically, I realize I might be speaking from a place where the taboos merely compound each other.

Whatever the status of the taboos, the space I am speaking from is one of incredible regard for lesbian literature. I am not only a writer, I am a reader. It is both as a reader and a writer that I insist that we do need to celebrate each other. Absent our recognition of each other, mainstream organizations monopolize the right to validate our literature and other arts. Reliance on support from the mainstream is always dubious, which should be even more obvious in these days of threatened censorship and restrictions on NEA funding. Our failure to encourage and appreciate each other means that we have less to read and that what we do have to read is less courageous and appreciable.

As a writer, I have been sustained by words of support from writers whose work I have respected, words of kindness and acceptance from editors of periodicals, and letters of appreciation from readers who have read my work. I have also been supported by criticism, advice and disapproval — whether I heeded it or not. I have read

with interest the reviews of my book; I have reviewed numerous books in the last 10 years attempting to be both honest and constructively critical. I think we need to celebrate each other and I believe this celebration encompasses both compliment and criticism.

Like most readers and writers, I also have passionately held opinions about literature. My own standard honors work that pushes at the boundaries of the ways in which I think, write, read and feel. I prefer writing that risks much even if it fails, to writing that is perfectly adequate. I measure most writing against this standard (and its refinements and exceptions). I think it is a worthy standard, yet I will admit it says more about *me* than about the literature it evaluates. A reader with another standard, such as work that shows women as relentlessly heroic, will probably appreciate (and read) different books than the ones I ap-



preciate, read or try to write. As many sponsors of literary competitions, selectors of guest editors, and appointers of nominating committees have learned, the selection of the chooser often determines the choices. Too often, the results are the only evidence available from which to imply some standards.

Enunciated "standards" like "outstanding," the sole criterion for the Ferro-Grumley Award (unless one includes as criteria such eligibility requirements as depicting lesbian life, being published in the appropriate year and being written by an American), reveal little. I am pleased by the award because I have long admired the work by several of the nominating committee members; and further pleased because I knew none of them personally. It is an honor to know that writers whose work has impressed me (and probably influenced me) have appreciated my own efforts.

Nevertheless, I am a bit wary of having my book judged "outstanding." What does that mean? From whose perspective? From the nominating committee — in total consensus? by majority rule? by lesbians only? From the members of the Board of Trustees of the Ferro-Grumley Foundation who actually name the "recipient" based on the nomination(s)? Should I be worried that this award was founded by Robert Ferro, whose own work I have found exquisitely crafted but ultimately reinforcing a world of unexamined white male (albeit gay) privilege — when I write in order to subvert this world?

What do all of the results announced in Las Vegas imply about our vaguely articulated or unarticulated standards? The results in Las Vegas tended toward the conventional as well as towards the products of multinational corporations. I often felt as if the standard being applied was "palatable." I do not mean that every selection is, in my opinion, mediocre. I do concede that even when I have strongly held opinions, my judgments in particular cases are arguable. Yet without a clearly articulated and com-

Continued on page 10

Continued on page 9

Fisting, anal sex and slender naked wood nymphs

Two very different looks at lesbian sex



Susie Sexpert

Susie Sexpert's Lesbian Sex World
Susie Bright
Cleis Press, San Francisco, 1990
\$9.95 paper, 153pp.

Intricate Passions
Tee Corrinne, editor
Banned Books, Austin, Tex., 1989
\$8.95 paper, 153pp.

Reviewed by Laura Pierce

Depending upon your taste, you may want to pick up either *Intricate Passions* or *Susie Sexpert's Lesbian Sex World* for a little light summer reading. It is unlikely, however, that both will be to your liking, so choose carefully. The former is an anthology of erotic short stories edited by Tee Corinne. The latter, reprints of Susie Sexpert's (a.k.a. Susie Bright) advice columns in *On Our Backs* on such long-underrated special interests as dildos, fisting, and group sex. Both are far from hot, smutty bedside companions, but Susie Sexpert's book goes further in at least talking about sex, while *Intricate Passions* tends to stay on the spiritual side.

Intricate Passions is a celebration of loving relationships between women, and purposefully limits itself to vanilla sex. In her introduction, Tee Corinne explains that she was motivated by a desire to create "a collection of contemporary stories which would reflect, in varying ways, the inclusiveness of the second wave of the Women's Movement." The book fulfills this promise, including the voices of people of color, women of all ages, and the story of three disabled lesbians who have sex together. In fact, every character seems to be guided by feminist ideals and entertain only unproblematic feminist fantasies. Only a few of the authors are well-known fiction writers (Paula Gunn Allen, Chrystos, Valerie Taylor); contributors were asked personally by Corinne to submit a work. Unfortunately, the quality of the writing is varied, including some awkward prose and unconvincing metaphors as well as dry content. Particular groaners include a lengthy (two paragraph) metaphor in which two lovers are a powerful, wily doe and a slender naked wood nymph dancing in a lush forest (Jo Whitehorse Cochran's "Guaranteed a Story").

Also annoying are constant reiterations of cliched feminist do's and don'ts and appeals to cultural feminist mythology. In Sabrina Sojourner's "The Dancer," when a woman does her striptease act for a woman in her audience "we were no longer in a sleazy night club. I was performing a birth dance for the women of my tribe. Inviting the spirit of the child to come forth and meet her new family." After the show, the following politically enlightening conversation takes place between the two:

"I've got a question."
"What's a nice girl like you doing in a place like this?" "Sorry, I no longer answer that question."
"I don't blame you. There's no reason for you to have to explain your choices ... Why do you call the women you work with 'girls'?"
"Women? Girls? the only difference is attitude. And we all know who we are. I like that I work with women. I like the sharing, caring and nurturing we offer one another. I use girls the way some women use sisters, because that's what they are to me — my family."

Occasionally, excellent work stands out, as with the outstanding story "All We Really Are is Open" by Sherry Thomas. Corinne has done us a service by reprinting this work, previously available only in a 1975 issue of *Country Woman Magazine*.

Intricate Passions is a valuable record of a certain feminist consciousness, complemented by photos and bios of the authors to reinforce the (varied) autobiographical groundings of the stories. And many critics have rejoiced in Corinne's choice to restrict the volume to stories which "roam the non-violent gamut." While the quality of the works is uneven, the stories are all short and quick reading, and each reader can pick and choose amongst the 25. For the lesbian who prefers to focus on the egalitarian potential of relationships between women, who finds nature and romance to be erotic, this could be the perfect book to relax with, confident that your reading will not be interrupted by anything politically incorrect. Just don't expect to be reading one handed.

Susie Sexpert's Lesbian Sex World, on the other hand, is a direct response to the boring stereotype of lesbians as nurturing companions who eschew penetration and other exciting sexual possibilities which they consider masculine. She is humorous and informative, her message is that women should not limit themselves, that whatever we enjoy, including sex toys, fisting and pornography is okay. What is not okay is the lack of good information available to lesbians about safe sex. Susie provides this information with good humor and tips that can really get a girl on her way, alone or with a partner.

In her introduction, Susie explains that when lesbian feminists began describing sex they fell into the "nasty trap" of negative definitions:

Men were typically described as inherently aggressive, naturally promiscuous and objectifying, exclusively genitally focused; prone to sexual addictions, dangerous pornographic masturbation, and in general, needing to be contained so that their active pursuit of sexuality wouldn't be a public menace.

Women, on the other hand, were lauded for our inherent sexual gentility and monogamous nature, equating our desire with romantic love, our sex with a nurturing, non-genitally focused sensuality. Sexual pleasure and liberation were absolutely not priorities for women. Finally, women never used, produced or enjoyed pornography.

And if you believe any of the above, I've got a great little piece of property to show you on Love Canal.

In response to this binary thinking, Susie Sexpert assures us that fucking "knows no gender." When a woman writes asking how she can incorporate her pleasure in wearing a dildo into her feminist ideology, Susie answers: "The real question is: How can feminist ideology incorporate your desires?"

After stressing and defending the importance of expanding our sexual horizons in

Continued on page 11



The golden phallus, from 'Ecstatic Antibodies'

Graphic depictions

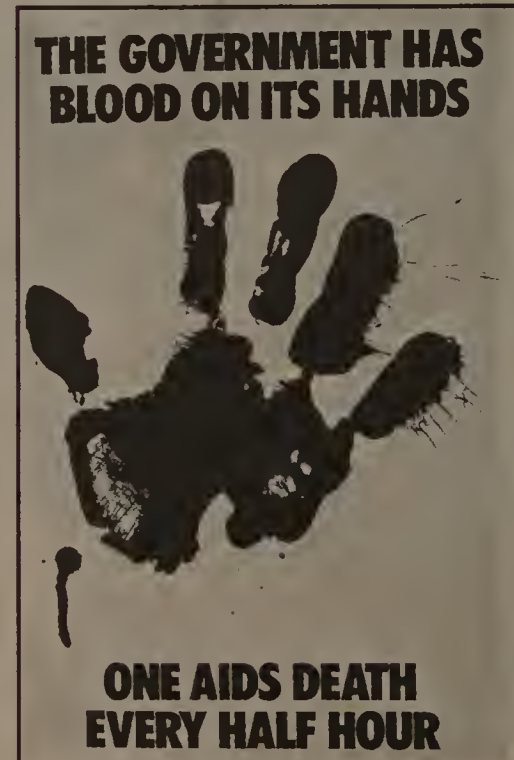
Two new books look at artistic responses to the AIDS epidemic

Ecstatic Antibodies: Resisting the AIDS Mythology
edited by Tessa Boffin and Sunil Gupta
Rivers Oram Press, London. Distributed in U.S. by Unwin Hyman, 1990
\$39.93 cloth, \$17.95 paper, 192pp

AIDS Demo Graphics
Douglas Crimp with Adam Rolston
Bay Press, Seattle, 1990
\$12.95 paper, 141pp

Reviewed by Michael Bronski

"Art is not so much a reflection of society" wrote Bertolt Brecht, "but a hammer which can be used to shape it." Similar sentiments are voiced by Tessa Boffin and Sunil Gupta in their introduction to *Ecstatic Antibodies*, an anthology of AIDS art and texts. They quote art critic/activist Douglas Crimp: "Art does have the ability to save lives, and it is this very power which must be recognized, fostered and supported in every way possible. But if we are to do this we must abandon the idealist conception of art.... We don't need to transcend the epidemic; we need to end it."



Ecstatic Antibodies is a book that documents radical political artistic responses to AIDS. It bears witness to the ability of art to powerfully transform and shape social ideas and actions about AIDS and issues a passionate call that this work continue.

Ecstatic Antibodies: Resisting the AIDS Mythology started out as a series of meetings by English artists and activists in London to discuss how to deal with the AIDS crisis. One of the results was an exhibition — of which this book is a sort of catalogue, although actually a separate work in and of itself — which included photography, video and installation. The artists, or "cultural activists" as the introduction calls them, included educators,

academics, film and video makers as well as photographers and painters. The intent of the show was to give a voice to people and communities who were affected by AIDS but who did not have access to mainstream media venues. With British tabloids like *The Sun* and *The Mirror* exploiting the crisis and the government refusing to do much in the way of education, the exhibition had its work cut out for it.

Reading through *Ecstatic Antibodies* is a slightly disorienting experience. Its strange catalogue/anthology hybrid makes us unsure how to approach it. Videos and installations are ill suited to a book format, so Isaac Julien (who directed *Looking for Langston*) is represented by an interview rather than his video *This is Not an AIDS Advertisement*. Visual artist Nicholas Lowe's (*Safe*) *Sex Explained* (a piece which involved a room of images projected onto hanging vinyl sheets) is reduced to several photographs and a short discussion with its designer. *Ecstatic Antibodies* feels inadequate with pieces like these. Luckily the rest of the book — more verbal than visual — succeeds wonderfully.

"The Rhetoric of AIDS" by Simon Watney and Sunil Gupta — a collage of newspaper and magazine covers juxtaposed with medical, literary and historical quotes — elucidates perfectly the cultural homophobia that instigated the book. Filmmaker Stuart Marshall's "Picturing Deviancy" explores how social "norms" have always been maintained by labeling as "deviant" any person, activity or class of people deemed politically expendable or unacceptable.

In "Dangerous Liaisons: Health, Disease and Representation" Roberta McGrath looks at how images — particularly photography — are used in safer sex campaigns in regards to targeting (or excluding because of homophobia, racism or misogyny) certain at-risk groups.

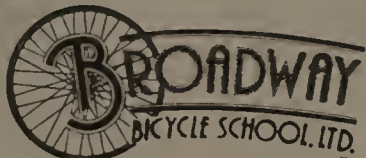
Though *Ecstatic Antibodies* is about art and representation, it works best when discussing theory. Even presentations of photography — like "Metaphysick: every moment counts," Rotimi Fani-Kayode's exploratory investigation of Black male images in response to AIDS, and "No Solutions," Sunil Gupta's juxtaposition of gay male sexual images with traditional Hindi iconography — feel literary and weighty with abstractions. *Ecstatic Antibodies* is best when it describes the sense and sensibility behind the art, rather than presenting us with the work itself.

AIDS Demo Graphics, on the other hand, manifests a much closer connection between art and activism, between theory and practice. Written by Douglas Crimp and Adam Rolston — the former an art critic, the latter an artist and architect; both active members of ACT UP/New York — *AIDS Demo Graphics* is a portmanteau of a book. A history of AIDS activism (particularly ACT UP) and the epidemic, it is also a catalogue of political designs, slogans and images used in the fight against repressive AIDS-related policies. Also implied by Crimp's and

Continued on page 11

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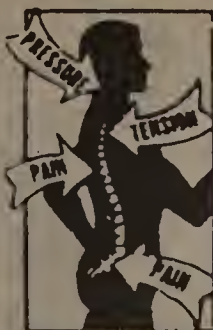
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Military

Continued from page 7

men honorably and when Congress moved to mitigate the worst injustices of "blue discharges."

The sixth and final stage began in 1947, and witnessed the institution of a system of general discharge for unsuitability, rather than "reclamation," "imprisonment," or undesirable discharges. Berube explains that the earlier period of tolerance "suggests that the antigay hysteria of the 1950s, rather than being inevitable, was a departure from more liberal social changes that had been set in motion by the war."

One of the reasons that Berube's work is so successful is that he not only shows the evolution of military policy but also focuses on the experiences — sometimes harrowing — of lesbians and gay men responding to and resisting homophobia in the military and leading lives filled with love and pleasure. There are stories filled with drag shows, port-city parties, loves and losses, cliques and codes. Even the hostile environments of screenings and military hospitals and stockades are filled with individual stories of courage and resistance, sometimes in the face of physical violence and "psychological rape."



Examining the recruits at Camp Blanding, Florida

Through it all, Berube shows that lesbians and gay men fought two wars in World War II, one against Germany, Japan and Italy, and one against homophobia in the U.S. military. Berube is also very careful to distinguish between the experiences of lesbians and gay men, between the different services, and between whites and people of color. For example, "butch" women often did not face the same level of hostility as "effeminate" men, since "masculinity" fit the stereotype of a good soldier.

In addition to "making history" in the sense of writing a convincing account of lesbians and gay men in World War II, Berube has also made history in the 1990s. In early April, Berube was asked to participate in a debate with Ben Schemmer, the editor of *Armed Forces Journal*, on CNN's *Sonia Live*. The topic was to be lesbians and gay men in the military. Before the debate could get underway, Schemmer announced that, having read Berube's book, he could no longer find any rationale for prohibiting lesbians and gay men from serving in the military. As Berube tells the story, so much for a debate.

Also in early April, the *New York Times Book Review* printed a positive review of *Coming Out Under Fire*, with "Gay" the prominent first word in the headline. This is in a newspaper that refused in the early 1980s to use the words "gay" and "lesbian" and has consistently been anti-gay in its coverage.

In a sense, *Coming Out* couldn't have come out at a better time. Last year, members of Congress released the results of a report prepared by researchers at the Defense Department's Personnel Security Research and Education Center (PERSER-EC) that concluded that lesbians and gay men in the military were not security risks and that the military should revamp its exclusionary policies. Earlier this year, the Supreme Court upheld the exclusions of a male Navy officer and a female Army sergeant on the basis of their "propensity to engage in homosexual conduct." Meanwhile, activists at several colleges and universities around the country have begun to demand the exclusion of ROTC from campus recruiting because of the military's homophobic policies. In this highly charged political context, *Coming Out Under Fire* is "making history" by using a thoroughly convincing interpretation of the past to intervene in contemporary political debates.

If *Coming Out* has come out at a peculiar moment in the history of homophobia in the military, it has also come out at a peculiar moment in U.S. military history itself. Many people in the United States may finally be waking up to the fact that their country is not, if it ever has been, "under fire." Anti-militarism activists have known for a long time that when U.S. military forces have found themselves under fire, the U.S. itself most likely has lit the match.

Defending lesbian/gay civil rights in the military has been controversial for the movement since the mid-1960s. Why defend the right to kill and be killed, usually (if not always) for bad reasons? many peace activists have asked. Isn't this the sort of politics that fails to get at the heart of the complex of forces that disempower various groups?

Unfortunately, Berube doesn't answer any of these questions in his book. At a promotional tour stop in Philadelphia, Berube responded to a question about the place of his work in an anti-militarist politic in three ways. First, he explained that he had been a conscientious objector (CO) and draft counselor during the Vietnam War and remained anti-militarist. Second, he suggested that the issues of discrimination and militarism can, and presumably should, be

separated, particularly since discrimination against lesbians and gay men in the military is a small issue in the context of militarism but a major issue in the context of anti-lesbian/gay discrimination. And third, he argued that military institutions must be examined with an understanding of the social opportunities afforded by the military to working-class people and people of color.

However much I disagree with Berube's explanations, I wish I had had the chance to disagree with them after reading his book and not after hearing his speak. Berube's anti-militarism history is extremely relevant and it would be interesting to know how this background affected his work. While of course anti-lesbian/gay discrimination should be condemned, the critical question here is how it should be condemned — as a simple violation of rights or as a violation that takes place in a context of failures to struggle against militarism. The latter is terribly complicated for World War II, which remains the "good war" even for many progressives. I would have appreciated Berube's insights here. As to Berube's third response to the military's social opportunities, I am reminded of the reports of working class support in Reagan's elections. This is a phenomenon that anyone concerned with contemporary class politics must explore, but we needn't condone voting for Reagan any more than we need condone fighting in the wars in which the U.S. has fought in the twentieth century.

Why didn't Berube offer these explanations in *Coming Out*, and, in particular, will readers of his book not know that he was a CO and is anti-militarist? Perhaps the Free Press, publisher of many conservative military books, actively discouraged or prohibited Berube from including this material. Insofar as Berube himself knew that this book was going to intervene in heated contemporary political debates, perhaps he wanted to maximize its impact and readership among those who may be in a position to determine military anti-discrimination policy. And the last is not an uncomplicated problem. We do need to ask whether, for example, Ben Schemmer would have yielded to Berube in their CNN "debate" if Berube had presented himself in his book as a radical, anti-imperialist Vietnam War CO.

Questions arise from one other statement that Berube made during his Philadelphia appearance — that since he has finished

Continued on page 12

Awards

Continued from page 7

monly developed standard, all judgments are reduced to the arguable.

Not arguable is the overwhelming tendency towards selecting whiteness. The only exception was Audre Lorde, who received the Bill Whitehead Award for lifetime achievement. In a speech read by Jewelle Gomez, Lorde refused the prize money and challenged the Publishing Triangle to instead use that money to promote the works of people of color. I later overheard a few people accuse Lorde of being “ungrateful,” for “we are doing the ‘best’ that we can.” “Our” best included nominees (but not winners) such as poet Cheryl Clarke, first time author Shay Youngblood (in the lesbian fiction category), co-author Carla Tomaso (lesbian debut), editor Michael Nava (gay fiction) and Vega Studios for *Men of Color* (small press award). What standard is implied here?

And is it the same standard that implicitly selected the people attending the awards ceremony? The rainbow flag in our banquet room at Ceasar’s Palace reflected our communities’ diversities, but the audience did not. While this could be attributable to the Las Vegas location, it is also attributable to the few nonwhite nominees, the price of the dinner, and perceived exclusionary politics. When I saw people at the ABA convention who might have been at the ceremony, I asked them about their absence. Responses ranged from “it’s a rip-off,” to “as a bisexual or feminist or Latina or African woman or separatist, I did not feel welcome.”

Looking at the audience during the ceremony, I saw many people I recognized and quite a few I admired, but I did not see the communities I usually inhabit. Staring at my vegetables (sliced white turnip), I wondered about the characters I write about — how would they fit in here? For most of them, their fit could only be as service workers. And many of “us” were being rude to the people paid to clean up our messes and spilled drinks, while a ceremony mimicking the Academy Awards — envelopes and everything — unfolded in front of us. We could have been on TV — but we weren’t — we were only in Caesar’s Palace. Is it our goal to be acceptable to corporate sponsors so that we might someday be televised and saved in our splendor by distant relations with VCRs?

My concerns over the results of the process reflect my threshold concern with the process itself. I have a political problem with competition.

Competition is based on the scarcity model: the object is to determine a single “best.” While we all make choices — publishers choose which books to publish, writers choose which ideas to pursue and readers choose which books to buy — we are not eternally limited to singularity. My most common reasoning is that I will write or read so-and-so now, and then something else later. Yet competition does not allow deferment or compromise: the scarcity model is an artificially imposed scarcity, a false scarcity.

To select only Adrienne Rich’s *Time’s Power* or Cheryl Clarke’s *Humid Pitch* as the best poetry book of 1989 seems rather ludicrous to me. I have read and reread both of these books in the past months. I think of them at different moments. If I could take only one to a desert island, which one would I take? Assuming I could not win the fight against the artificial authority who would not allow me to trade a pair of shorts for another book? Assuming I would take a book and not water or a knife? Assuming I was going to be there, for how long? Would I take *Time’s Power* because I wanted to reflect about my own life, and my internalization of Rich’s work (including her many previous volumes) allows me to do that? Would I take *Humid Pitch* because I wanted to experience the lives of other women and Clarke’s rhythmic narratives allow me to do that? Do I really need to choose? Should I really be measuring the thirteenth or so volume of a white, Jewish, lesbian poet against the third volume of a Black, lesbian poet? And should I be happy that *Perpetua* by Olga Broumas and *Naming Our Destiny* by June Jordan (who affirms her bisexuality and is included in the Larkin & Morse anthology of *Gay and Lesbian Poetry in Our Time*) are excluded from consideration?

All of these very different poetry volumes meet my standard of risk in language and thought, pushing boundaries in writing and politics. All of these volumes satisfy me in a way in which the “winner” does not. The winner in the single category of lesbian and gay poetry is the anthology *Poets for Life*

edited by a white man and published by a multinational corporate publisher for sale in an \$18.95 hardcover.

There’s a good argument that single-author poetry collections should not be in the same category as anthologies. There’s a good argument that lesbian and gay poetry should not be in a single category. There’s a good argument that an anthology containing works by nonlesbian and nongay writers does not really “qualify,” and a good argument that if such anthologies do qualify then the 1989 poetry anthologies on women poets of the Harlem Renaissance and women poets on spirituality should have been contenders. There’s a good argument that the “winning” anthology really belongs in the special category “AIDS.” Such arguments all militate against the choice of *Poets for Life*. Yet a 76-poet anthology (including work by Rich, Broumas and Jordan, if not by Clarke) is an understandable response to the false scarcity model: It is a way to have multiple winners, after all.

My political problems with competition are accompanied by “personal” problems. Like many women who endured gender socialization, I learned that losing is graceful. Like many people who experienced class socialization, I learned that losing is expected. Internalizing these lessons make winning more personally painful to me than losing. I was that kid in second grade who deliberately added a third “z” to the word “buzz” in the spelling bee because the other kids in the class either couldn’t spell or couldn’t spell English. I was that girl at dancing school who crashed into the mirror because some other dancer would “just die” if she didn’t get the part of Gisselle. I was that student, that woman, that lover, who wouldn’t compete because for me to win someone else had to lose. I was also that daughter, that dyke, that street-smart kid who wouldn’t compete because for me to win meant breaking the rules that required me to lose and thus risk retribution. I called both my solidarity and my selfishness being “cool.”

Later, the cool of practiced indifference developed into the cool of camp. The camp aesthetic, popularized more by gay men than by lesbians, allows us to mimic, imitate, ridicule, mock and generally have an outrageously outrageous time. Camp accentuates and radicalizes appearance. It is the practice of all those trickster figures like faeries, coyotes, Tarot fools, dykes and faggots.

The possibility that all this competition in Las Vegas was a camp extravaganza humored me for a while, but I could not sustain it. I was preoccupied with appearances, certainly, but not in any amusing way. Before I was notified that my work had been chosen for the Ferro-Grumley Award, I was only vaguely aware of its existence. I knew that the book had been nominated for the Lambda “debut” category and I was moderately pleased about that. Mostly, I was working on another project. After I learned I was expected to appear in Las Vegas for the Ferro-Grumley Award, I became concerned about the debut award. I mean, how would it *look*? I was worried about winning the debut award because then it would *look* like the book was a favored daughter. I was worried about not winning the debut award because then it would *look* like the nomination of the book was a fluke. I noticed other people’s concern with appearances was similarly unsubversive: People talked about how it would *look* if they delivered someone else’s acceptance speech if their book did not win; how it *looked* that people were not there to accept awards. I saw people arrange their faces during the ceremony. People commented about what they were wearing, people wrote columns about it, people worried about it. We wanted to be appropriate; polite. *As if being a dyke meant one should be either.*

The line between camp and co-option may not be brightly colored. And it may not be the same line for all of us. Although we speak of lesbians and gay men as one word, one world, there are vast differences between us in cultural politics due to our disparate genders and privilege. We are not the same — or even similar — because we share a sexual orientation. And sharing a sexual orientation and a gender does not make lesbians the same. Our politics, cultures, class backgrounds and present class positions, our religious backgrounds and present spiritual affiliations, our abilities and disabilities, make us wonderfully disparate. This is supposed to be the great insight of a (largely) elite movement called Postmodernism, but it is an insight most of us have had for as long as we have

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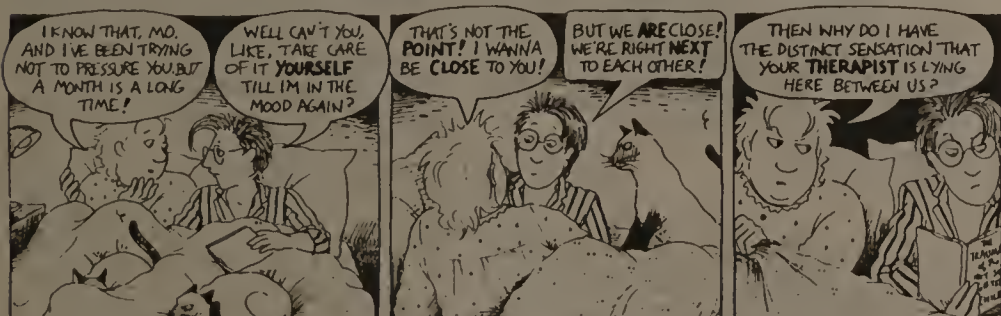
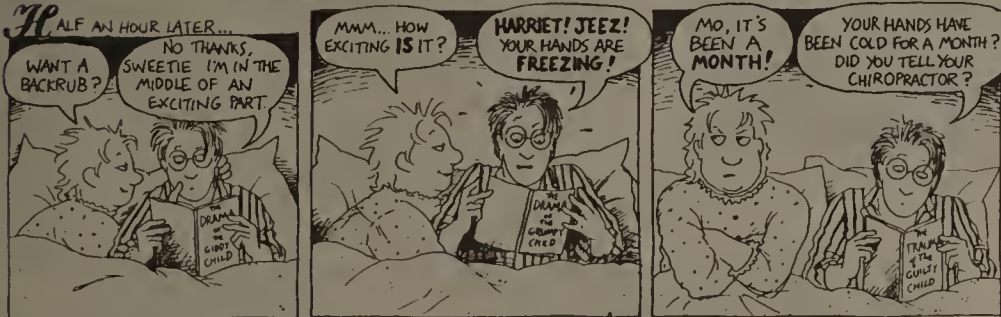
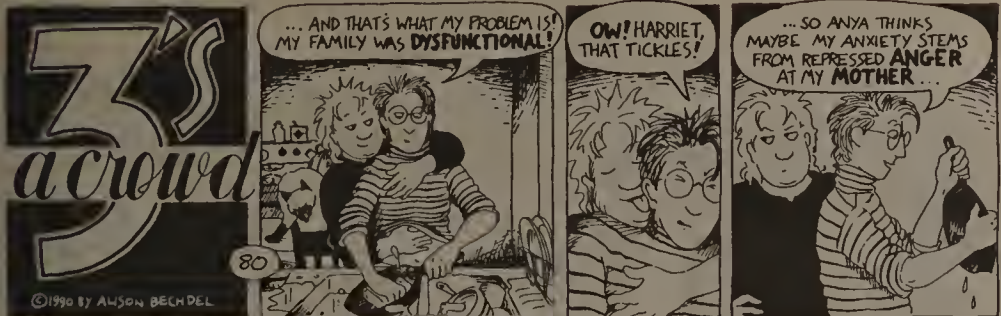
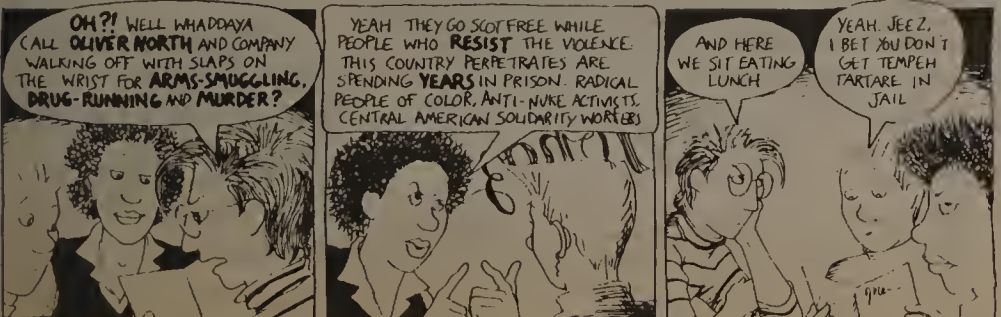
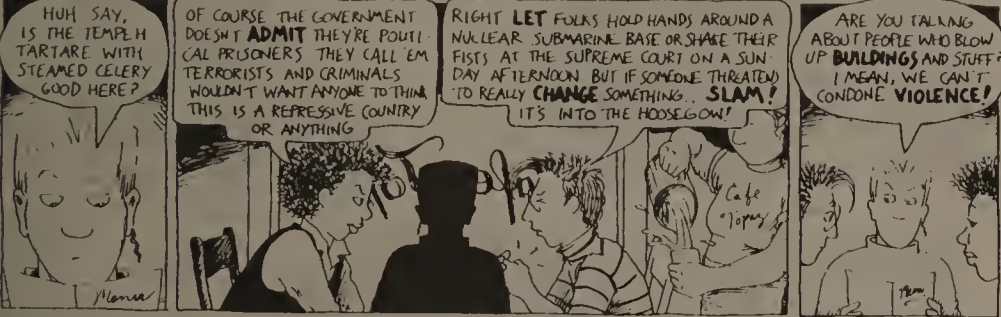
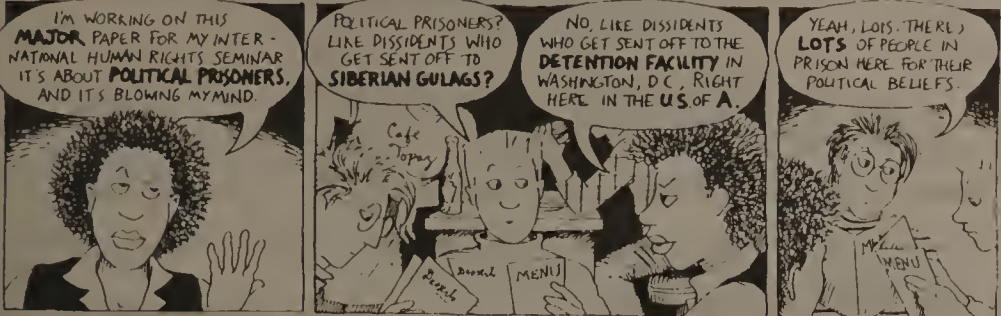
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Continued on page 12

Dykes to Watch Out For



Sex

Continued from page 8
her introduction, Susie goes on to share her thoughts about sex through a combination of how-to columns and chatty travelogues as she gives sex demonstrations, lectures, and visits the gay underworld of America's big cities ("my favorite sex toy these days is a plane ticket").
A typical how-to column begins like this:

One of the great misunderstood characters of the world is the lesbian fist fucker. Her sexual technique of inserting her whole hand in her lover's cunt is considered physically impossible by some, and bizarre to others. To those uninitiated to the pleasures of handballing, I invite you to study this column thoroughly. Don't be ashamed of your sexual illiteracy, just remedy it. For those of you who are veteran pussy handlers, grab your lube, because were about to go public.
Susie lists advantages, exposes myths and goes step-by-step through preparation, arousal, lubrication, insertion and technique, careful to address the concerns of both partners.

On the topic of hosting group sex, Sexpert takes the tone of a magazine entertainment columnist: "You should be ashamed of yourself if you do not have vibrators and dildos for your guests to entertain themselves with. Even shy people are attracted to gadgets and gismos."
Whether speaking about fisting, anal sex, or vibrators, Sexpert encourages safe sex practices, and devotes several columns to breaking down prejudice against dental dams, condoms and latex gloves. "Condoms," says Sexpert, "are the biggest convenience item since disposable dixie cups," and "with a dam in place, you can approach rimming with the same gusto that you would ordinarily reserve for kissing babies."
In the final chapter, Sexpert addresses her controversial pregnancy. (Susie gave birth at the end of June.) She admits getting pregnant the old-fashioned way, criticizes those "lesbian thought police" who would label her not lesbian enough, and promises to share her experiences of prenatal lesbian sex in future columns.
There's a good mix of stuff in here. As long as you take to Sexpert's authoritative (bordering on pretentious) manner and have a healthy interest in the issues at hand, you can't go wrong. □

Graphics



Rolston's writing is the fact that *AIDS Demo Graphics* is also an organizing tool; an explanation of how others might (and should) follow through with the work — this combination of art and activism; a thorough mixture of the personal, political and professional — documents and demonstrates.
The pleasures of *AIDS Demo Graphics* are savored twice. Looking through the richly illustrated book the first time you are confronted by dozens and dozens of ACT UP visuals — many designed by the Gran Fury collective, others by various subcommittees — all of them startling. There is the famous SILENCE = DEATH (so potent that its use has quickly become international); the cocky KNOW YOUR SCUMBAGS featuring side-by-side pictures of John Cardinal O'Connor and an unrolled condom with the label "this one prevents AIDS" beneath the latter; the bloody handprint with THE GOVERNMENT HAS BLOOD ON ITS HANDS; the bold black lettering MEN USE CONDOMS OR BEAT

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IT against a lime green background; and the charming couples — one of each gender — kissing above the legend READ MY LIPS. Vibrant and infuriating, all of the images provoke and instigate in a manner that is both shockingly new and alarmingly familiar.
But once savored, the visuals of *AIDS Demo Graphics* give way to Crimp's and Rolston's text, giving both context and added conviction to the images. With a tone that veers from art-catalogues to *reportage* to polemic, Crimp and Rolston explicate not so much the graphics themselves as the times and the circumstances that formed them. The text of *AIDS Demo Graphics* is invaluable not only because it is so rare that the history of our movements is written down, but because its authors are not afraid to face hard questions — particularly in regards to AIDS organizing and race and gender — and admit to not having easy answers. Like much of the art it presents, *AIDS Demo Graphics* provides no simple solutions but insists that we make connections: the personal is political and art and activism *must* be one and the same.
Looking through the ACT UP graphics and images, you are confronted not only by their politics but by their wit, ingenuity and, many times, charm. The images are not only about the politics of AIDS, but also the politics of the imagination. With the mordant wit of a Sondheim lyric, the meaning-filled brevity of a Billie Holliday phrasing, or the dark — near Gothic — feel of a lingering Tennessee Williams image, these posters and placards remind us — again — of the fervent imagination upon which lesbians and gay men have always relied to express, protect and defend ourselves.
As the news about the National Endowment for the Arts in recent weeks has shown us that we cannot depend upon those in power for any assistance with our art, *AIDS Demo Graphics* and *Ecstatic Antibodies* prove that queer art will always survive on its own. Despite suppression or censorship — and Crimp and Rolston document well the mechanism by which ACT UP art is not taken seriously by the liberal art "community," never mind the federal, state or city governments — we continually invent imaginative new ways to get across our messages, our lives. Call it the imagination as a political tool. □
Gay sex
Continued from page 1
rap music plays an important role in carving out a contemporary cultural identity for young Black men. Take the example of 2 Live Crew, whose album "As Nasty As They Wanna Be" was judged obscene in June by a Federal judge in Florida. The prominent Black literary theorist Henry Louis Gates, Jr. argued recently in *The New York Times* that the group's wildly explicit sexual lyrics actually undermine negative stereotypes of Black sexuality by mocking them with exaggeration. Gates acknowledged the sexism (if not the homophobia) so pervasive in rap, but insisted that rap can only be understood if we become familiar with the longer history of Black culture. In short, Gates was saying that context makes a difference, that what is offensive to one community may be life-giving for another.
So for lesbians and gay men who are angry about homophobia in rap, for instance, it's hard to decide what to do. The obvious danger in starting a fight against speech of any kind, no matter how

Book Shorts

Continued from back page

being gay involves more than a lifetime supply of ready putdowns and manages in the end, as Michaels does not, to draw the reader into the story. Of course, the bars of Albany, N.Y. may lack the flair of Boston's Newbury St. salons, but for Stevenson's realism (plus change), I'll pay that price any day. □

A Little Original Sin: The Life and Work of Jane Bowles
Millicent Dillon
Anchor Books
\$12.95 paper, 465pp

Reviewed by Rob McCabe

I first encountered the writings of Jane Bowles in April of this year when my friend Steven told me about her unusually eccentric novel *Two Serious Ladies*. I immediately picked up a copy and was held mesmerized by Bowles' witty dialogue and thoroughly bizarre plotlines. A few weeks after reading *Ladies*, I came across this biography which was in every way just as unusual as the novel I had just read.

A Little Original Sin: The Life and Work of Jane Bowles is a fascinating and insightful look into the wacky, wild and eccentric life of what many people consider to be one of the world's last "true bohemians." Using letters, diary entries and reminiscences from friends and family, *Sin* takes the reader into the mind of this innovative writer. From her well-to-do upbringing to her tragic, lonely death in a convent hospital in Malaga, Spain, author Millicent Dillon weaves a fascinating and revealing tapestry of Jane as writer/Jane as Bohemian, and vividly recreates the world of the New York arts scene of the '30s and '40s. The reader can envision the wild parties and witty repartee which made up the world of the artistic Bohemian.

Sin also delves into Jane's lesbianism which she embraced with wild abandon during her tempestuous life, as well as her alcoholism which eventually led to madness. *Sin* is also a revealing portrait of the reclusive composer/writer Paul Bowles, who, in his own words, recalls his turbulent, yet happy life with Jane.

Biography readers will love this book, yet I also recommend it to those who usually shy away from these kinds of treatises. After reading it, you'll want to get your hands on Jane Bowles' works and enjoy each and every one of them. □

Military

Continued from page 9

writing his book, he has become less interested in "finding" lesbian and gay people in the past and more interested in questions about how people fit homosexual desire into their lives. This wider field of vision, I think, will strengthen Berube's future work.

For example, Berube writes that the 1942 screening regulations linked homosexuality with effeminacy or sexually "passive" anal intercourse "and ignored gay men who were masculine or 'active' in anal intercourse." Later Berube writes that many gay men who answered "no" to questions about whether they were homosexual "believed that they were telling the truth. Some did not yet think of themselves as gay." In discussing the single-sex milieu of the military, Berube argues that "Not all trainees who approached other men for sex were gay." Continuing in this vein, Berube writes that "Many GIs assigned to the fighting fronts began to engage in a kind of situational bisexuality as combat life chipped away at civilian taboos. Some gay soldiers had sex with women while heterosexual soldiers had sex with men, each suspending their normal inclinations under abnormal conditions."

What this evidence, as well as the conceptions behind the administrative guidelines that viewed some gay men as "reclaimable," shows is that World War II was a time in which sexual categories were in dramatic flux. Much of Berube's evidence suggests that same-sex sex did not constitute a critical sexual difference in the World War II milieu. Instead it seems that sex and gender inversion — to be or act like the "other" sex — was the critical difference. So "masculine" men and "feminine" women who had same-sex sex were thought of as "situationally homosexual," were "salvageable," and often did not consider themselves gay. To me, Berube's evidence suggests the ways in which World War II was a critical moment in shifts from conceptions

of homosexuality based on inversion to conceptions based on sexual orientation.

The problem here with Berube's work is that we don't know with which definition of lesbian and gay identity or sexuality he is working. Is it fair to call a man who has sex with another man in wartime "straight?" Doesn't this just reinforce the fortresses behind which "heterosexuals" hide their homoerotic desires?

These two criticisms aside, *Coming Out Under Fire* is a monumental work, meticulously researched and powerfully written. If the military ever does eliminate its prohibitions on lesbians and gay men, that accomplishment will rest on the shoulders of Berube, the lesbians and gay men who served, survived, and died in World War II and the community that has encouraged works like *Coming Out Under Fire*. □

Awards

Continued from page 10

been lesbians. The mythical politically correct lesbian was always mythical, sometimes political and never correct.

I remember my barely adolescent self realizing that just because someone smoked dope and wore tight jeans did not guarantee she was not homophobic. I remember my aggressively adolescent self finding out that just because a woman had sex with other women did not mean she shared my politics, my literary choices, or my dreams. In my adolescent days, I judged certain choices in-consistencies; now I consider them realities.

Yet part of my realities require that although we might not all draw the line at the same place, whether brightly or not, we pose those line-drawing questions. Each lesbian has posed the question about heterosexuality: Is this my coice? is this right for me? is this what I want to be? Internalized heterosexuality is merely one aspect of what it means to be colonized. The process of becoming colonized — as both political and social processes — is the process of accepting and internalizing the dominant (not necessarily majoritarian) ideology until it is those ideas that form the basis of "common sense," of things we cannot imagine otherwise. For many of us, finding others who shared our questionings — and in some cases, finding others who shared with us some of their answerings — helped us to depart from that dominant ideology called heterosexuality. And call me unrealistic, but I think that such questioning should facilitate (and mandate) that we question other dominant notions including competition based on false scarcity and unarticulated literary "standards."

Although it is becoming more and more unfashionable in these days of anti-essentialism and fluid sexual identities, I believe lesbianism is a politic — a politic in coalition with feminism and a politic in coalition with gay rights ideology; a politic in coalition with indigenous movements, disability movements, cultural movements, prison movements. I think lesbianism is a politic that must challenge the dominant ideology which equates freedom with money, confuses empowerment with power, and elides distinctions unless they can be the basis of exploitation. Anything less than a rigorous challenge (to echo Barabara Smith's comments concerning feminism) is mere self-aggrandizement.

Despite illiteracy, poverty and TV culture, I believe that celebrating lesbian literature is a necessary part of the struggle for freedom.

But I want celebration without artificial competition. I want appreciation with criticism. I want more conversation and less judgment.

From where I am, I cannot imagine how this can be done. I have no proposals, no programs. I have only this memory: Once I wanted a girl without her boyfriend, a kiss without a snicker, a naked conversation in a sober, sunlit morning. From where I was, I could not imagine how it would be possible within my lifetime. And now, I can barely remember that I ever thought such everyday events were impossible. □

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Mapplethorpe's 'Larry and Bobby Kissing,' 1979

Exhibit

Continued from page 3

whether you are gay or hetero."

Ibrahim added, "We are dead set against the use of children as erotic objects," in reference to a photograph of a nude boy sitting on the back of a chair, and another of a young girl whose genitals are exposed. "Gay people should be against that. I don't see how any reasonable person could disagree with me," said Ibrahim.

"If there is a loving picture of normal gays," he continued, "I am for that. I have always been for full rights for gay people, because people can be blackmailed for it, and I think that is wrong. But I have argued against gays because of the biblical message. I want people to be like me, I think we should be honest about our feelings," said Ibrahim.

In apparent contradiction, Ibrahim added, "Censorship is bad, because I don't want to be censored for running my mouth. Censorship is a double-edged sword."

According to CRA, the national American Freedom Coalition is an alliance of the Rev. Sun Yung Moon's Unification Church and Christian Voice, a fundamentalist group. Moon believes that democracy is a heresy, according to CRA spokesperson Margaret Quigley.

One group that will not oppose the Mapplethorpe show is the Women's Alliance Against Pornography (WAAP). "A few pictures hanging in a museum — we don't have a problem with that," said Gail Dines, WAAP spokesperson and Wheelock College sociology professor. "It's a red herring being used by the right-wing. What really bothers them is the homoerotic bit," she said. Dines told *GCN* that she thinks there is a difference between obscenity and pornography. "Obscenity has always been concerned with what makes men blush. The pornography industry has grown from a \$5 million industry in the '70s to a \$10 billion industry today, under a right-wing government. The right-wing doesn't care about pornography. Never have they asked what its effect on women is," she said, adding, "What we are concerned with is violence against women and children."

The controversy over the Mapplethorpe exhibit comes at a time when the arts community is under fire from a number of directions. A scheduled July 22 performance of 2 Live Crew, the Black rap group facing obscenity charges in Florida, was still facing the possibility of cancellation as *GCN* went to press. The group's concert at South Boston's Channel nightclub is being challenged by conservative Boston City Councilor James Kelly, who recently distinguished himself by opposing Nelson Mandela's visit to the city. The nightclub's safety procedures for the concert are being reviewed by City Licensing Commissioner Diane Modica in response to threats of a picket.

In addition, an amendment to this year's Massachusetts budget could, if passed, impose Jesse Helms-style restrictions on local grants to artists whose work is judged to be obscene or to contain child pornography. The budget language is vague on the subject

of who would determine what constitutes "obscene" art. This year's potential budget blow follows a struggle over the 1989 budget, in which an early draft proposed zero funding for the Massachusetts Council for the Arts. Funding for the Council was restored in the final version of the budget.

As a result of these attacks, the local arts community has become more organized. "There was a feeling in this state that it won't happen here," said Marilyn Arsem of the Boston Coalition for Freedom of Expression. "In the past, the artistic community has relied on other people to make their case for them," she told *GCN*, adding, "but now, the arts community really has to mobilize."

The Coalition, formed in May, organized a week-long Festival of Freedom of Expression from June 28-July 4 that included a rally, a forum, and a caravan to carry its message into Boston-area neighborhoods. "The Coalition was created to provide a vehicle to frame the issues in a different way than the right-wing," said Arsem. "The right won the political revolution in the 1980s and now they're trying to win the cultural revolution."

Arsem is quick to add, however, that the back-room politics of art is as important a force for censorship as the right-wing attempts to ban artists. "The big boys run the game, and throw the little people the crumbs," she said. "Boston has a whole lot of major institutions that are very, very old. The old guard supports themselves, and a whole lot of younger institutions that reflect more of the diversity of what the city has become are left out in the cold. You can have a big exhibit, and it won't get into the papers, and you won't ever reach the public," said Arsem.

The Coalition has drawn endorsements from a broad spectrum of arts and civil rights groups, ranging from the Boston Gay and Lesbian Film Festival to the Boston Symphony Orchestra to the Afro-American Museum. Said one endorser, Luis Prado, director of La Alianza Hispana, "My intention is to defend what I consider not only a civil right, but also a human right."

"Whatever limits the diversity of ideas or the diversity of social reality is also going to limit the Latino community," Prado told *GCN*. "We are a people with values and ideas that are not always the predominant ideas. We have a lot to lose from a narrowing of freedom of expression." □

Tickets to the Mapplethorpe exhibit are on sale now through TICKETRON outlets or the ICA box office. Tickets are \$6, general admission; \$5, student; \$3, seniors. "The Perfect Moment" will run Tuesday through Sunday from Aug. 1 to Oct. 4. Some day-of-sale tickets may be available.

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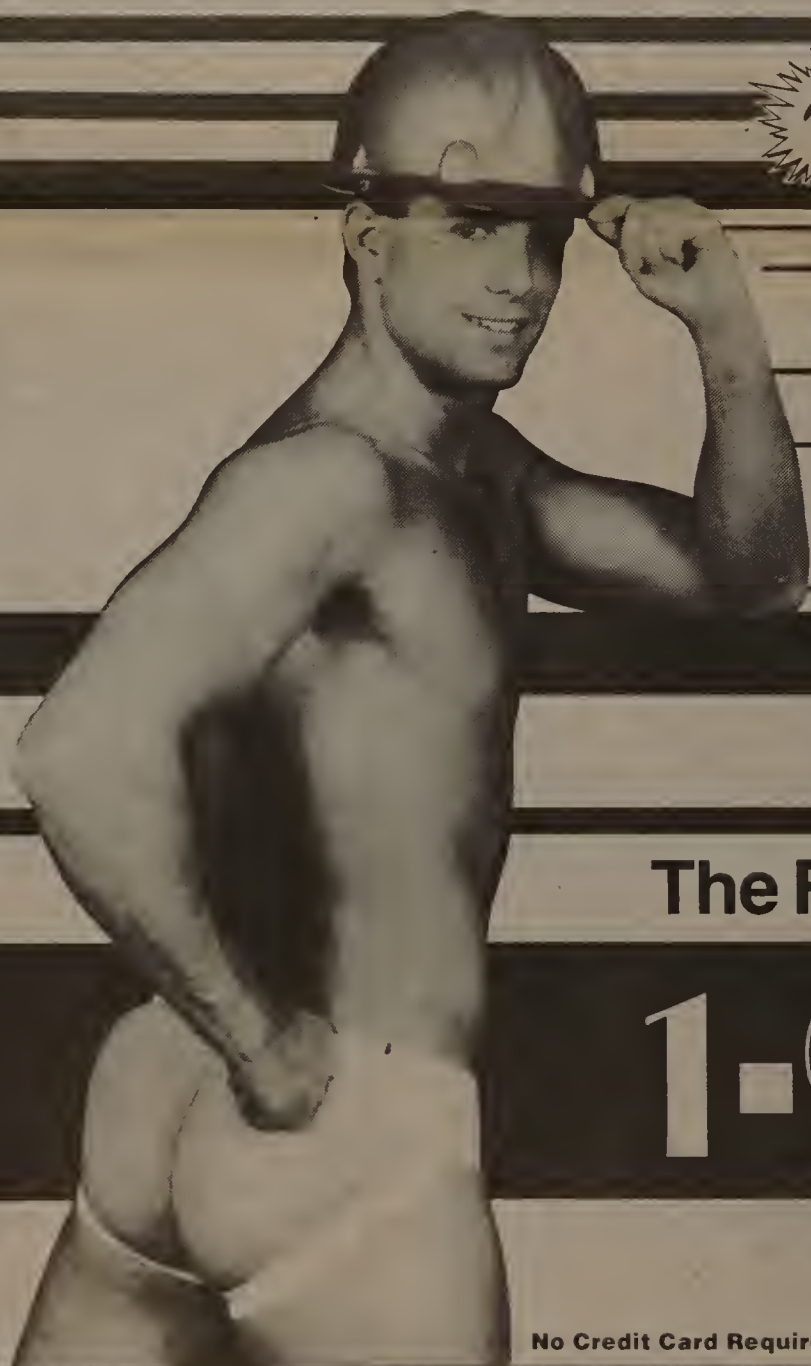
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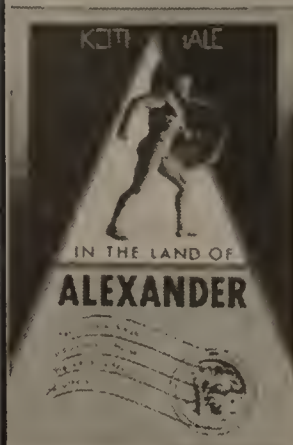
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Women

Continued from page 1

neighborhoods. The Project has already trained one *bodega* owner, and is in the process of locating 13 other interested people.

The Boston Women's AIDS Information Project has just begun work on another area: training women to be peer educators. Thus far, two women have been trained to lead Safety Net Parties, home-based educational gatherings that address sexuality and AIDS issues. The organizing collective identified Safety Net as an effective way to reach Haitian women, and has sponsored five parties to date, including one at a battered women's shelter, Casa Myrna.

Guilford feels that in order to make AIDS prevention information available in communities of color, creative methods are required. "There is still a lot denial going on in communities of color," she said. "There's such a lack of basic information.

"I'm sure the gay white male community went through its own stage of denial," continued Guilford, "but that community was more organized to begin with. Communities of color are much more fractured." She added that, "For women of color, the level of denial is different. People think: this is just one more thing on long list of things that could kill me."

'Vectors of the disease'

Lisette Blondet, MAC's director of education, explained why programs such as the Project that focus specifically on women are still relatively rare. "For a long time, women have been considered vectors of the disease," she told *GCN*. "Women are never a priority in AIDS education, and if you are a woman of color, you're hit with a double whammy. Women are seen as extensions of others," said Blondet, adding, "We need to target them because they are women, not because they are mothers or partners of IV drug users, or because they are prostitutes."

While larger agencies such as AAC are experiencing funding cuts, the Massachusetts Department of Public Health (DPH) is still diversifying the programs it funds. ("We would rather see a larger pie," said AAC spokesperson Jim Voltz, "but we're glad to see programs that have not been funded by the state before get funded.")

According to DPH Service Director John Auerbach, the department is providing financial support for staff at 20 community health centers to offer home-based AIDS education, much like the Safety Net program. DPH is also funding AIDS education at the state's women's prison, MCI-Framingham, as well as a program offering HIV testing and information to prostitutes. In addition, the state has a contract with 13 family planning agencies to provide AIDS education.

At Boston City Hospital, the newly-developed Moms Project is targeting pregnant women who might be at high risk for AIDS. In addition to providing AIDS education, the program attempts to help women change their lives in ways that make prevention information useful. "You can't get control over your life around AIDS and sexuality when you're homeless, when you want to get off drugs and you can't," said the Boston Women's AIDS Information Project's Ekpenyong, who is also the clinical director of the Moms Project. "Our program is about empowerment for women of color," she said.

The Moms Project also advocates for its clients in the social service system, as does the Roxbury-based Project STAR. STAR provides early intervention and daycare for young children who are HIV positive or whose parents are. "Health care and social service systems are so ingrained with institutionalized racism and sexism that it is almost impossible to access them," said STAR coordinator Jo Schneiderman. She said that most of STAR's clients are involved with at least three different agencies, yet most also experience service gaps where they need the greatest amount of help, particularly in the area of housing.

Blondet believes that the struggle to create AIDS services in communities of color can give rise to activism in a variety of areas. "For communities of color, AIDS can be a vehicle for our empowerment, because it points to the ways people of color are being ripped off," she said.

"It's not just about funding and programs, it's about good, culturally appropriate programs that stress empowerment, that don't just talk about needing condoms, but also about how to get your partner to wear them," said Blondet, adding, "and we have hardly even begun to talk about women with AIDS' access to direct care." ☐



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Gay sex

Continued from page 11

reprehensible, is that we will help create a monster; that our specific attempts to eliminate homophobic speech will be sucked up into a larger, right-wing drive to limit any expression that deals with homosexuality. There are already eerie hints of just such a disaster: who would have thought that the Gay and Lesbian Alliance Against Defamation would end up criticizing rap at the same time that the Parents Music Resource Center does? Our objections may get drowned out in a larger chorus whose tone is more racist than civil libertarian. Given this, lesbians and gay men face a tactical dilemma. Should we, say, boycott certain albums in an attempt to get them off the market? Or just ignore anti-gay lyrics in music we otherwise enjoy? Neither choice is entirely appealing.

And sometimes gay cultural production offends members of the gay and lesbian community. How harshly should we respond to *Longtime Companion*, a film that gives its white characters racist dialogue and places Black gay men in subservient roles, but treats white gay people, predominantly men, very positively?

Meanwhile, mainstream media coverage of the right-wing purity kick submerges these tensions in favor of discussing the Constitution. But it's difficult to discuss power differences in the terms of the Constitution, which declares against overwhelming evidence that "all men [sic] are created equal." So publications like *Newsweek* and *The New York Times* lay out the terms of the Supreme Court's "test for obscenity," established in the 1973 decision *Miller v. California* and then ignore them because the arbitrariness of such standards can't hold up against the subtlety of actual political life.

As the *Times* explains, for example, according to the test, material can be judged obscene "if it is patently offensive to community standards, if an average person would find that it appeals to prurient interest, and if it lacks serious artistic, political, or scientific value." This test, of course, begs definitions of "community," "average," "prurient," and "serious" — hotly contested terms to begin with. Which "community" is a Black lesbian a part of? How far is she from "average?" And are her sexual desires more or less "prurient" than those of the ad executives who come up with sexed-up spreads for a myriad of products, ads that drape brutally thin women over cars and tabletops for no apparent reason?

It's hard to answer these questions without exposing your political agenda. And since the mainstream print media want us to believe that you can talk about politics without having political opinions, they replace the hard questions with debates about the fate of the National Endowment for the Arts (NEA), or with stories about rappers becoming notorious, and then jazz them up a little. *Newsweek's* July 2 "Art or Obscenity?" issue, which revolved around the question of the NEA's survival, featured a mock-graffiti logo scrawled above some racy photos, as if the art in question were itself a kind of graffiti and had required no real skill to produce. And the *Times* has all but turned the story of 2 Live Crew's arrest and the Federal judgment on its album into a running human interest feature, featuring photos of sorrowful-looking obscenity hunters turning away from the rap on their TV screens one day, and pictures of Luther Campbell, the Crew's lead singer, stroking his forehead in weary contemplation beside a gold record the next. The controversy starts to feel a little posed.

Of major publications, only *The Village Voice* has pointed out the link between the conservative anti-obscenity crusade and the historic changes in sexual identity for lesbians, gay men, and women of all orientations that have taken place in the past 20 years. In the world of art, at least, feminism and gay liberation have had a profound and probably irreversible effect on the representation of sex — and this is upsetting to moralists of all stripes.

As a result, William Safire and his ilk dismiss the work of Karen Finley, who in one performance piece covers her body with edible material in order to "exteriorize" ravenous male scrutiny, as "chocolate-besmeared." And *Newsweek* can't help but refer to Finley as "painting her body in the angry hues of militant feminism." The focus is always on the materials and never on the message. Sexuality is just too charged a topic to be discussed directly.

In this context of paranoia and oversimplification, how are gay men and les-

bians to deal with the complicated problems that obscenity and hate speech pose? Certainly there is a place for campaigns to save the NEA, and to fight for our First Amendment rights, by lobbying Congress and putting pressure on local governments. But these are largely defensive measures, steps to take in order to keep the political climate from getting any worse. The problem of down-home, grass-roots homophobia remains; the problem that leads to the vigilante destruction of gay art as well as to gay-bashing and intimidation.

One response to the intensification of censorship and hate speech in the age of AIDS has been the development of guerrilla art. In his recent piece "Radical Gay Art," Bill Andriette of Boston's *The Guide* points to collectives like San Francisco's Boy/Girl with Arms Akimbo and New York's Art Postive which have, respectively, posterized and performed their way around the country, breaking into the public sphere with no apologies. Akimbo, for instance, has become notorious in San Francisco for its sexually explicit posters (mouths, penises, vaginas in various combinations with slogans like "Sex Is" and "Just Sex" beneath), which it has plastered on lampposts and buildings in a campaign against the rising tide of censorship. And Art Positive, which is loosely affiliated with ACT UP/New York, has caused a stir with art like its cartoon of a dominant Jesse Helms preparing to fuck a submissive NEA. In each case the artists are responding to homophobia as well as First Amendment rights, and refusing to get bogged down in what one Art Positive member called "an abstract discussion about censorship."

The advantage of guerrilla art is not only that it bypasses the abstractions and the hype surrounding censorship, but also that it is not confined to museums and galleries. Guerrilla art is about confrontation, which makes it a useful tool in combating hate speech as well as censorship. A group of female artists at one New England college recently took over a display case in the student center, wearing bras and undies made out of pornography and sexually explicit advertising. Conservative male students responded to the display with outraged accusations that public space was no place for smut — implying that their bedrooms were the right place.

This kind of direct action is valuable to gay and lesbian communities because it is a positive response to our enemies — it's a way of taking the offensive. Instead of scrambling to preserve what little mainstream endorsement there is for lesbian and gay art, instead of censoring hateful art, these actions produce more art. They keep lesbian and gay voices alive in the public sphere by putting them in unexpected places, by startling people. Guerrilla art cannot reach the same huge audiences the TV, music and magazines can; it would seem easier to try to get Andy Rooney off the air than to compete with his message. But direct action groups like ACT UP have taught us that small, carefully targeted protests, in unusual settings like administrative offices or churches, have the powerful effect of keeping lesbians and gay men on the offensive. They are a shock to the polite heterosexual system, and the healthiest response so far to the war on our sexuality. □

Bisexuals

Continued from page 3

In addition to the daily events, there was an evening of cultural performances by bisexuals, including music, dance and poetry. Many bisexuals are involved in a movement to discover a unique bisexual voice through the arts.

For many, the highlight of the conference occurred on Sunday, when 300 of us took part in the Gay Freedom Day Parade as part of the largest-ever contingent of bisexuals and their allies. The bisexual contingent received a great deal of supportive applause from the spectators; clearly a sign that the bridge-building work between gay/lesbian and bisexual communities is beginning to produce some long- and eagerly-awaited results. [J]

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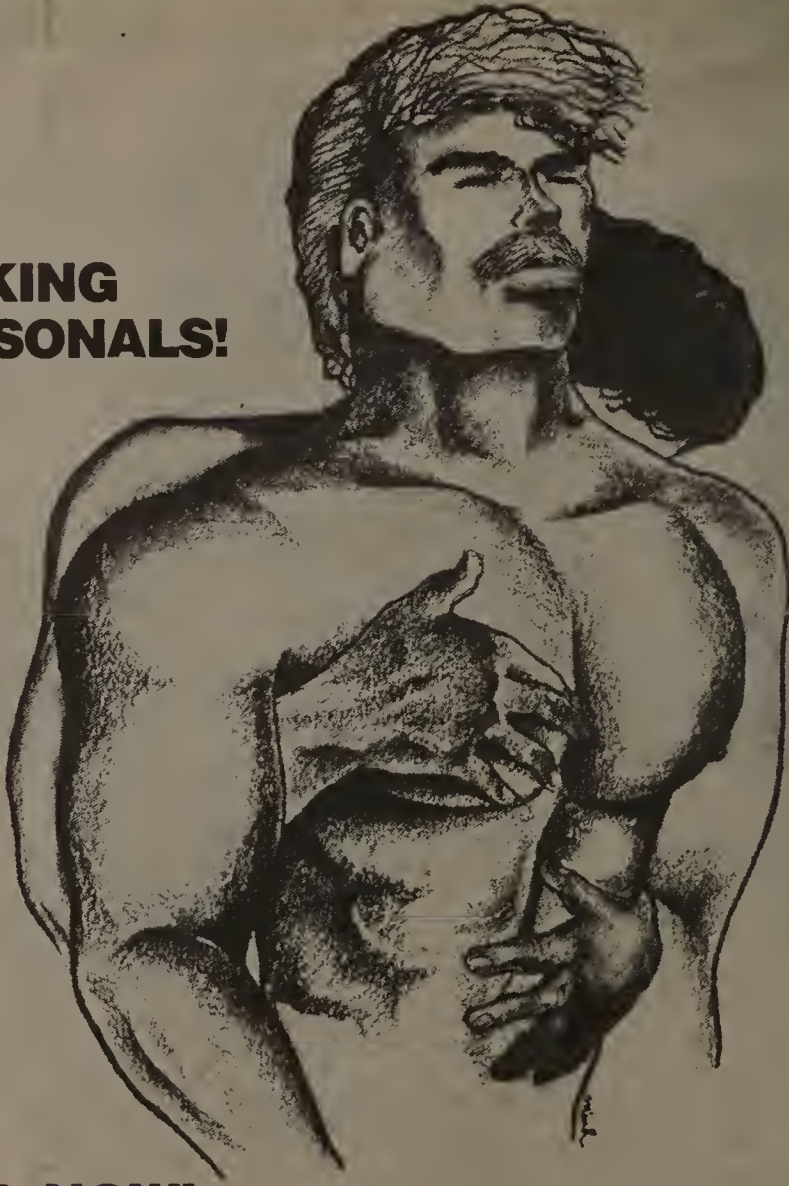
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PUBLICATIONS

GAYELLOW PAGES

INFORMING THE GAY COMMUNITY SINCE 1973 Accommodations, AA groups, bars, baths, bookstores, businesses, counselors, dentists, doctors, hotels, lawyers, mail order, media, publications, organizations, religious groups, services, social groups, switchboards, therapists, travel agents, etc., etc., etc. (area codes and zip codes too!)

USA & CANADA \$10

NEW YORK/NEW JERSEY \$4.50; includes Manhattan bar notes & women's section

SOUTHERN EDITION \$4.50; Alabama, Arkansas, N & S Carolina, Florida, Georgia, Kansas, Kentucky, Louisiana, Mississippi, Missouri, New Mexico, Oklahoma, Puerto Rico, Tennessee, Texas, Virginia

NORTHEAST EDITION \$4.50; Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, Ohio, Pennsylvania, Rhode Island, Vermont, W. Virginia

Renaissance House, Box 292GCN Village Station, NY, NY 10014 212-674-0120. All books discreetly by first class mail, your name kept strictly confidential. To list a business or organization, or for further information, send stamped, self-addressed business-size envelope. Please contact us for prices outside the USA. In Canada, order from Glad Day Books, 598 Yonge St., Toronto, Ontario M4Y 1Z3 416-961-4161 (check for prices)

Ask us about Gayellow Pages on mailing labels!

ON OUR BACKS

The sexual entertainment magazine for lesbians, is 49 pages of erotic fiction, features, plus timely sexual advice and news columns. We are quarterly, national, unique and provocative. \$28/year sub/\$6 single issue. ON OUR BACKS, 526 Castro, San Francisco, CA 94114 (e x)

WOMEN'S REVIEW OF BOOKS

monthly review of current feminist writing. Since 1983. Our readers span the U.S., Canada, and abroad. Subscriptions: \$15/U.S., \$18/Canada, \$25/institutions. Free sample on request. THE WOMEN'S REVIEW, Wellesley Women's Research Center, Wellesley, MA 02181. (ex)

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Lively, down-to-earth feminism in the nation's oldest women's newjournal. Analysis, reviews, conference coverage, and news — on health, feminist theory, reproductive rights, civil rights and political work among working, disabled, incarcerated, old, and poor women, women of color, lesbians and women from every continent, \$15/11 issues. \$6 plus \$1 postage. 2423 18th St. NW, Washington, DC 20009 (ex)

WOMEN OF POWER: "A Magazine of Feminism, Spirituality, and Politics," an inspiring international quarterly publication. Subscriptions \$26 for 4 issues; single issues \$6 plus \$1 postage. P.O. Box 827, Cambridge, MA 02238, telephone (617) 625-7885. (ex)

BLACK/OUT

Special 10th Anniv. edition of *Black/Out* now available. This bi/annual magazine from the National Coalition for Black Lesbians and Gays contains essays, reviews, poetry, news and announcements concerning the Black Lesbian and Gay community. Sample copy \$6 plus \$1 postage. 1 year subscription (2 issues) \$10 to BLACK/OUT, c/o NCBLG, 19641 West Seven Mile, Detroit, MI 48219. (ex)

ORGANIZATIONS

OLDER LESBIAN ENERGY

Social and support group for women over 40. P.O. Box 1214, East Arlington, MA 02174. (15.48)

BLACK AND WHITE MEN TOGETHER

Multiracial group for all people. Call (415) 431-1976 or write BWMT, suite 140, 584 Castro St. SF, CA, 94114. (16.1)

BOSTON ALLIANCE OF GAY AND LESBIAN YOUTH

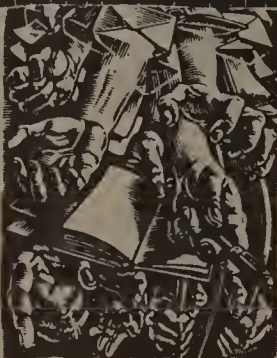
Social support group for youth 22 and under. Wed. night general meeting from 7:30-9pm. New persons meeting at 6:00. Women's meeting at 6:45. Call 1-800-42-BAGLY for info. (15.32)

MAN/BOY LOVE

Intergenerational Love Support Group. World wide news, art, opinions. Application, information free. Bulletin \$1.00 NAMBLA, P.O. Box 174, New York, NY 10018 (7)

Prisoners Seeking Friends

IF YOU WANT PEACE, WORK FOR JUSTICE



GCN will edit penpal ads to avoid lawsuits by 'straight' prisoners who are mad that someone sent in an ad in their name that they didn't want to go in. (We are being sued right now!) We can't afford a lawsuit, and we can't afford to check out every ad that comes in to see if it really came from the person it says it did. So all ads will be very 'tame'. (Sorry!)

PARALEGAL Studies

Blackstone School of Law offers a paralegal course for \$550, including texts etc. For more information write: Blackstone School of Law, PO Box 790906, Dallas TX 75379.

PAROLE & SENTENCING INFO !

National Legal Services, provides help on sentencing alternatives and parole representation. Write them at: NLS, 710 Lake View Ave NE, Atlanta GA 30308; or call 1-800-241-0095.

PAROLE HELP

Contact Referral Center assists prisoners in preparing for release. It takes 3-4 months; costs \$5. Write: Contact Center Inc, Box 81826, Lincoln, NE 68501. (GOOD LUCK!)

It is very important to me to have a pen friend. Because I have so much inside of me to talk about. Also feelings that cannot be expressed safely in this environment. I sure hope I succeed in interesting someone in writing me. James EVANS, N73632, Box 4001, Danville IL 61834. I would like to hear from someone from the outside world. My hobbies are camping, country music, and writing new friends. (I also enjoy sunsets.) Robin PHILLIPS, 343236, 9601 NE 24th St, Amarillo TX 79107.

Very hopeful to be released this year. Am trying to find work before then. Need a 'sponsor' for furloughs, shopping trips, etc. I DO NOT WANT OR NEED MONEY! Just a few hours of someone's time on the weekend. Will pay for your gas etc. David JOHNSON, C-073738, Box 667, Bushnell FL 33513.

Just a few lines to say I'm doing fine and love the GCN and hope someone who reads it would like to write me. Thanks. James ADAMS, EF-157416 (10B), 3001 Gordon Hwy, Grovetown GA 30813.

37, seeking older mature friend. Like camping, sex, quiet times at home, and one-on-one relationship. Thomas Edward CLARK, 289738, Box 520, Walla Walla WA 99362.

Latin male, 26, enjoys music, dancing, books, beaches, and fun. Looking for someone with similar interests for friendship. Race & age unimportant. Photo gets mine. Michael AGUILAR, E-45279, Box 4000, 13X4U, Vacaville CA 95696.

Looking for someone special (TV, TS or gay) to build a lasting friendship with. Can't write prisoners. Brian FOWLER, 092327 (MN 817), 1150 SW Allapattah Rd, Indiantown FL 34956 I am interested in writing to young people. I used to work with electronics and was a 'ham' radio operator and interested in computers. I will answer anybody that writes and who is interested in intelligent conversation about our lives. George BROOKS, 112526 Death Row, LA State Prison, Angola LA 70712

I am 29, and like to write, read and exercise. I'd like to meet a nice person because I need someone to talk with. Thank you very much. Willie MAYS, E155806, Star Route, Bunlt, Reidsville GA 30499.

46, looking for someone to write. I'm sincere, do not play head games, and my likes are quiet evenings, classical music and reading. John BYRNE, 86867, KSR, LaGrange KY 40032.

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I'm looking for someone to share my life with. I'm very open minded. Race or color don't matter. Patricia COLEMAN, Box 1466, Clewiston FL 33440.

Seeking long term relationship with loving, dominant female. Age, looks unimportant. Only what's inside counts. Your photo gets mine. Anne ATKINSON, Box 7007, Carson City NV 89702.



I've lived the scene in N.O., Houston, Florida and Tenn. Enjoy traveling. Seeking a one on one lasting relationship. Enjoy music, and being outside near lakes and streams. Would like penpal. Timothy MARTIN, 58611, Unit 29 B-bldg, Parchman MS 38738.

35 yr old would like penpals who can understand my nature. I like muscle cars, rocket sets, heavy metal rock, and partying. I'm a fun workaholic, electrical contractor, and enjoy teaching my skills to ambitious boys. Chris CHAPMAN, 17628, Box 1989, Ely NV 89301.

Incarcerated male, 30, would like to meet TV or TS or gay male for friendship. Any race. Dwayne WILLIAMS, 089862, Box 500 (F-1), Olustee FL 32072.

RICKY WRIGHT in Virginia: You didn't put your return adress on your letter to: John TAYLOR, E18316, Box 2349, ASU 249U, Blythe CA 92226.

I'm 25, and looking for some penpals. Used to live in Braintree, Mass. Anthony MATRANGA, 26521, Box 208, Indian Springs NV 89070.

34 yr old seeks TV-TS penpal in Texas area. I've been down for 11 years and have more to go. Prefer someone who understands prison life. Age not a factor. Johnny MURRAY, 303335, Rt 2 Box 4400, Gatesville TX 76528.

My hobbies are reading, writing, bodybuilding, skiing, music etc. I'm 27 and would like a penpal. Kenneth OVERBY, 66371 U-15-B, Parchman MS 38738.



Young TV, Puerto Rican, going home soon, and looking for a place to stay in Boston. Please write Tanya. Troy RIVERA, 84B 0653, Box 4580, Rome NY 13440.

Non-smoker, 32, seeking correspondence with gay males. Must be petite, not butch. Hoping for that chemistry you can't put into words. Jimmy Lee BAGGETT, C-23759, 4B-7A-104, Box 7500, Crescent City CA 95532.

31 yr old, GM, who loves to read and write FREAK stories. I can write any kind of story you wish or I can just be a penpal who will share my prison life experiences with someone. Melvin NEWNUM, 153788, Box 8000, Jackson MI 49204.

I'm seeking outside friends. I'm 29, and a FREAK at heart. So write if you dare. Victor RHODES, 88A 5476, B-17-10, Box 149, Attica NY 14011.

Holding hands, a gentle kiss; A warm embrace I truly miss; Shadows of love are all I see; Was real love never meant to be? I believe in miracles. Please write. Tommy CHAPPELL, 91711, Star Rt Box 22-B, Tucker AR 72168

Age 33, experienced top as well as bottom. Into weight lifting. No financial help needed. Looking for someone who's real. Your picture gets mine. Elbert PARIS, 76546, Box 128, Eddyville KY 42038.

I would like to correspond thru the mail with someone who likes writing long sexual letters. I can be Dominant or not. Fetishist. Dave BEIDLER, Box 67043, East Unit, Florence AZ

CALENAR

Provincetown ♦ Singer/Songwriter Cris Williamson and Sound Wave recording artist Tret Fure perform nightly at The Post Office Cabaret through 8/4. 6pm. \$12. For more info (508)777-7260. Pictured right: Cris Williamson



Calendar listings must be received by the Monday before the week of the event. Photos encouraged. Please specify if event is or is not wheelchair accessible and/or sign language interpreted. Please use our format as a guide for listings and put each event on a separate sheet. All listings must be typed. Please note that listings are printed only as space allows. We regret that we cannot print every submission. No phone calls, please!

21 SATURDAY

Boston ♦ South End Family Field Day. Sponsored by SUN: South-End Unified Neighbors. Featuring softball: gay men and lesbians of Beantown Softball vs. a team from Inquilinos Boricuas en Accion. at Carter field. Columbus Ave. 10am-2pm. For info 426-1553.

Boston ♦ Pink Flamingos. Transvestites, Transexuals and Cross-dressers of New England. First Meeting. The Center. 338 Newbury St. 4-6pm.

Boston ♦ Prime Timers. Monthly Meeting. A celebration of gay poets.. Lindemann Center. 25 Staniford St. 2-4pm. \$1 .

22 SUNDAY

Boston ♦ Chiltern Mountain Club. Mt. Washington Hike. 11 miles. For info (803)644-7658 .

Provincetown♦ Cris Williamson and Tret Fure. Perform at The Post Office Cabaret through 8/4. Nightly at 6pm. \$12. For more info (508) 777-7260

23 MONDAY

Boston ♦ A Positive Test Result: Now What? Sponsored by Clinical Partners. at 321 Columbus Ave. For info 536-5950 .

24 TUESDAY

Boston ♦ Buddy Program Orientation.. AIDS Action committee. 131 Clarendon St. 7:30pm. For info 437-6200 x450.

27 FRIDAY

Boston ♦ Give My Love to Everyone But... A comedy of mixed results. Focuses on 3 generations of women and a reunion. Shows through 7/28. Lyric Stage. 54 Charles St. 8pm. \$5. For info 868-5835.

28 SATURDAY

Boston ♦ The Dance. For all affected by HIV. Boston Living Center. 140 Clarendon St. 9pm-1am. For info 236-1012 .

Dorchester ♦ Summer Psychedelic Shack! Celebration sponsored by GALA. Awards for best 60s costumes. At Terry M's. 8pm-2am .

Boston ♦ BAGLY's 10th Anniversary Party. Westin Hotel ballroom, Copley Place. Dinner 6pm. Dance 9pm-2am. \$25, \$5. For more info 523-7363.

Provincetown ♦ GLAD's 8th Annual Provincetown Gala. Gay and Lesbian Advocates and Defenders. 11 Commercial St. 5-8pm. \$25-\$500. For info 426-1350.

30 MONDAY

Boston ♦ Clean and Sober Dance. Sponsored by Boston Sound Machine. YWCA. 140 Clarendon St. 9pm-1am. \$5. For more info 846-9061.

1 AUGUST WEDNESDAY

Jamaica Plain ♦ Women in the Building Trades. Free introductory workshop for those interested. 555 Amory St. 6-8pm. For more info 524-3010.

Boston ♦ NAMES Project/Boston. General meeting to plan major Boston display. Boston City Hall, Piemonte rm. 7pm.

2 THURSDAY

Cambridge ♦ Women's Community Cancer Project. Feminists meet to develop support and services for women with cancer. The Women's Center. 46 Pleasant St. 7-9pm. For more info 354-9888

WEEKLY EVENTS

SATURDAY

Boston ♦ Gay Boston, with Jim Voltz. Boston Neighborhood Network, channels A3 and A8. 7:30-8pm .

Boston ♦ Lesbian Fun and Games. Smoke and alcohol-free. at The Center. 338 Newbury St. 7-10pm \$2 donation.The third Saturday of the month.

Cambridge ♦ Single Mothers' Support Group. Free drop-in group with child care, alternate Saturdays. Women's Center. 46 Pleasant St. 11am-12:30pm. For info 354-8807.

SUNDAY

Boston ♦ The Gay Dating Show, WUNR 1600 AM. 10:30pm-2:30am. Lesbians and gay men.

Boston ♦ ALATEEN Group open to lesbian, gay, and bisexual youth, 22 and under. 338 Newbury Street, rm. 202k. 6pm-7:30pm. Dave, 629-2518 or Frank, 666-8912.

Somerville ♦ GLOSS:Gays and Lesbians of Somerville and Surroundings. Monthly potluck. 71 Union Sq. 6pm. First Sunday of each month. For more info Lisa 628-2532.

Beverly ♦ North Shore Lesbian/Gay Parenting Support Group. Meets 1st Sun. of each month. First Parish Unitarian Church. 225 Cabot St. 6:30-8pm. For info 593-5252.

MONDAY

Boston ♦ Monday Night Rap Group. Talk to others living with HIV. 38 Appleton St. 7:30-9pm. For info 694-0964.

Boston ♦ Coalition for Lesbian and Gay Rights holds bi-weekly planning meeting. The Center, 338 Newbury Street. 7pm. 776-6956.

Worcester ♦ AIDS Project Worcester. A

support group for family, friends, concerned others dealing with HIV. 305 Shrewsbury St. 7-8:30pm. For info (508)755-3773.

Cambridge ♦ Lesbian Rap Group. The Women's Center. 7/23 Safe Sex 7/30 Responding to Harassment. 46 Pleasant St. 8-10pm. For info 354-8807.

TUESDAY

Boston ♦ Gay Fathers of Greater Boston meet 1st and 3rd Tues. of the month. At Lindemann Ctr., 2nd fl. 8-10pm. 742-7897.

Boston ♦ Lesbian and Gay Freedom Trail Band Rehearsals. No audition necessary. At Mass College of Art. Longwood and Brookline Ave. 7:15pm. For info 266-0628.

Providence, RI ♦ ACT UP/Rhode Island Call for meeting place (401) 461-4191.

Boston ♦ ACT UP/Boston meets to confront the AIDS crisis. The Living Center, YWCA; 140 Clarendon St. 7pm. 49-ACT UP.

Cambridge ♦ 30+ Lesbian Rap 7/24 Social Night 7/31 Gynecological Problems. The Women's Center. 46 Pleasant St. 7-8:30. For info 354-8807.

Cambridge ♦ Bisexual Women's Rap 7/24 Wimmin and AIDS, 7/31 Social v. Intimate Relationships. The Women's Center. 46 Pleasant St. 7-8:30. For info 354-8807.

Cambridge ♦ Women For Sobriety, a self help group for women recovering from addictions. Women's Center, 46 Pleasant St. 8-9:30pm. 354-8807.

Arlington ♦ Parents and Friends of Lesbians and Gays meets on the second Tuesday of every month at First Parish Unitarian Church, 630 Mass. Ave. 7:15pm. Info: 547-2440 or 508/562-5807.

Boston ♦ Boston Coalition for Black Lesbians and Gays. 2nd and 4th Tuesday of the month. Harriet Tubman House. 6:30pm. For info 825-2610.

Worcester ♦ Support Group for HIV+ Gay/Bisexual Men and Their Significant Others. Closed meeting. AIDS Project Worcester. 305 Shrewsbury St. 7-8:30pm. For info (508) 755-3773.

Framingham ♦ Framingham Gay and Lesbian Youth Group. People 22 and under, meets 1st and 3rd Tuesday. Civic League Bldg. 214 Concord St. 6-7:30pm. For info write P.O. Box 426, S.Framingham, MA 01701.

Medford ♦ We the People with feminist Shella Parks. Radio show on WMFO 91.5FM. 7-9am. Tufts University radio.

WEDNESDAY

Springfield ♦ Names Project Meeting. New chapter with weekly quilting meetings. All welcome. Frontier. 19 Pearl St. 7-10pm. For info (413)788-7459

Boston ♦ Boston Alliance of Gay and Lesbian Youth. Open to youth age 22 and

under. at 35 Bowdoin St. New persons' meeting 6pm women and men meet separately 6:45-7:30 general meeting at 7:30pm. 523-7363 or 1-800-42BAGLY.

Worcester ♦ Supporters of Worcester Area Gay and Lesbian Youth. Open to gay and bisexual youth 21 and under.meets 1st and third Wednesday of month at United Congregational Church. 6 Institute Rd. 7pm For info (508) 755-0005.

Worcester ♦ Support Group for HIV+ who are in Substance Abuse Recovery. Closed meeting. AIDS Project Worcester. 305 Shrewsbury St. 7:30-9pm. For info (508) 755-3773.

Cambridge ♦ Say it, Sister! News Radio Show on WMBR, 88.1 FM. 725:Feminist Perspectives on Pornography with Kim Motylewski. 8-9pm.

Cambridge ♦ Lesbian Al-Anon with child care, wheelchair accessible.. Women's Center. 46 Pleasant St. 6:30-8pm. For info 354-8807.

THURSDAY

Boston ♦ The Coalition for Lesbian and Gay Civil Rights. Meets alternating Thursdays.. The Center, rm 202K. 338 Newbury St. 6:30-8pm. For info 828-3039.

Northampton ♦ Valley Gay Alliance meets 1st, 3rd Th. every month, basement of the Unitarian Church, 22 Main St. 7:30pm. (413) 527-5310.

Boston ♦ Boston Area Rape Crisis Center drop-in group for women who have been raped. 492-RAPE.

Boston ♦ GLAAD: Boston Gay and Lesbian Alliance Against Defamation. General meetings 2nd Thursday of the month. The Center rm 202. 338 Newbury St. For info 492-4639.

Dorchester ♦ Gay and Lesbian Concerns Committee of SEIU Local 509. Meets 2nd Thurs. of each month. At Union Office. 5 Howard Johnson Plaza. 6:30pm. For info 282-2509.

FRIDAY

Boston ♦ Women In Black. Demonstrate outside Israeli Consulate in support of the Palestinian right to statehood. Statler Bldg. Near Arlington St. Station. 1st Friday of every month. 12:30-1:30pm. For info 723-6327.

Watertown ♦ GLOW: Gays and Lesbians of Watertown. For more info 395-4664.

Brookline ♦ "Swingtime." Lesbian, gay bisexual swing dance lessons. First Friday of the month. 185 Corey Rd. 8:30-9:15. \$4. For info 661-1792.

Boston ♦ Friday Night At The Movies. The Boston Living Center. 7/27 The Bear. 140 Clarendon St. 7pm. free. For info 236-1012.

Boston ♦ Film/Video Series. Screenings with discussion. 7/27 "What if I'm Gay?" The Center. 338 Newbury St. 8pm. For info 247-2927

Raunch: True Homosexual Experiences

Edited by Boyd McDonald
Fidelity Publishing, Boston, 1990
\$11.95 paper, 195pp

Reviewed by Christopher Wittke

Boyd McDonald is a gay community institution. For years he has been chronicling the "true homosexual experiences" of men from all around the world, men of all colors, classes and ages. McDonald's work is virtually the only source for accounts of the real lives of real gay men, serving a similar need to that of the Lesbian Herstory Archives in chronicling lesbian lives.

In McDonald's world, the accent in "homosexual" is definitely on "sex." Steamy, smarmy, sweaty, smelly, glorious sex. He is one of the few editors interested in telling the true sex stories of gay men, not pushing rose colored porno or glossy life style puff pieces. The stories he collects and presents to us are presents from our own sexual histories, souvenirs without veneer.

McDonald's milieu is what he calls "The Classical Period of American Homosexuality (1940-1980)," the "golden age of promiscuity." Of course, there is a smattering of stories that date from more recent days, and McDonald includes reports on what men *still* do in toilets and theaters and bookstores and malls. Although McDonald says the tales aren't intended as pornography, stories that start off with such minimalist titles as "Youth, 18, Wants to Get Sucked Off in Public," and "Officer Blows Two Soldiers" are certainly arousing.

Interspersed among the reportage of sluts from around the globe are press clips culled from McDonald's other project, his syndicated "Sex in the News" column. In these pieces McDonald analyzes news stories submitted by readers — generally coverage of sex crimes — in an effort to expose the hypocrisy of the straight media for condemning consensual gay sex while apologizing for twisted heterosexual behavior. McDonald plants himself square-

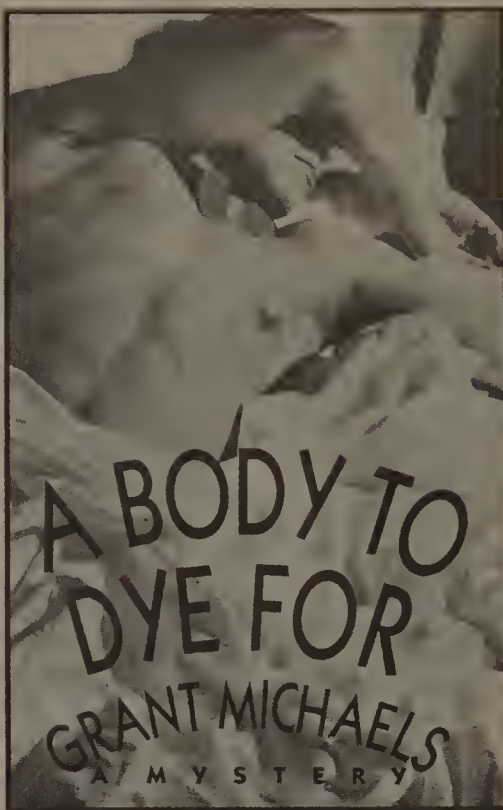
Mystery, smut and Jane Bowles



ly on the side of such marginalized gay men as boylovers, exhibitionists, and S/Mers — among others — and presents the straight world as the fucked-up monstrosity it is.

Raunch is McDonald's eleventh collection of sex stories and news clips. The titles of the first 10 books read like a mantra: *Flesh, Meat, Cum, Juice, Skin, Wads, Cream, Sex, Smut* and *Filth*. They are an outgrowth of his notorious underground magazine *Straight to Hell*. Reading *Raunch* and the magazines and anthologies before it, is not unlike sex. Your technique will determine what you get out of it.

For example, you can scan the pages and wait for a title like "He Tells me to Lick His Ass" to tickle your fancy. Or you can start at the beginning with the intellectual



foreplay of French Wall's cogent introduction "The Hole Truth," and cruise right on through the book, devouring such tasty morsels as "Lifeguard Gropes Writer," "Gets Sucked by Three Men in 20 Minutes" and "I Like to Swallow Cum."

Personally, I like to read bits and pieces of McDonald's books and find that my favorites shift depending on my mood. One day I'll think that life doesn't get much better than "Three Guards Piss on Recruit," in which a British Guard Private finds himself in a very heavy S/M scene. The next time I pick up the book I totally dig "Paratrooper Displays Hose for Youth, 18," wherein we see a glimpse of a WWII-era bus station tea room and the kind of scene I miss very, very much.

Whatever your method, reading *Raunch* is an informative experience. And even though I know the book isn't meant to be pornography (but it is, it *is!*), with a tube of lube and a soft pillow under your head, *Raunch* can be a one-way ticket to satisfaction. □

A Body to Dye For

Grant Michaels
St. Martin's Press, New York, 1990
\$17.95 cloth, 241pp

Reviewed by Donald Stone

Grant Michaels has crafted his title so that it implies the essentials. The book is a mystery ("body"). It features a gay hairdresser ("dye") and wants ever so much to be funny ("to dye for"). This effort and its continuation in Michael's pages would be fine if the camp had been grafted onto a story with a mane of healthy hair. Instead we've been offered a teased wig.

This is not to imply that the book lacks a credible plot. It does not, but it does insist on making of that plot little more than a backdrop for the hero's verbal wit. Give Stan the chance to let fly a cute repartee and he springs into action. Cross his path with a body to die for (a live one) and he responds with only a "slight rustling" in the groin. Plumb his character and you discover, among all the possible human traits, a preoccupation with correct grammar! (Even then, who can take seriously a man who berates the world for confusing *who* and *whom* and then himself confuses "compare to" and "compare with" and coins the grammatically impossible "But it turned out real easy."?)

To ask \$17.95 for this book is to ask a great deal indeed, especially when we can read Richard Stevenson's *On the Other Hand, Death*, in a Penguin paperback for less than \$5.00. Stevenson also writes about a gay sleuth. But in his pages the gumshoe faces temptation (and loses), pays the price with his miffed lover (and still solves the murder). In a word, Stevenson conveys that

Continued on page 12

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Safer sex and drug use guidelines

GCN offers these guidelines for all of us who are making decisions about sex and drug use in the midst of the AIDS epidemic. HIV is a virus widely thought to be a cause of AIDS. The highest concentrations of HIV are found in blood and semen. So it's important to avoid any way in which HIV-infected blood or semen can get from one person's body into another person's bloodstream.

- **Fucking (anal and vaginal) without a condom and sharing needles account for almost all the documented cases of HIV transmission.**
- Oral sex without a condom or dental dam accounts for a very few documented cases of HIV transmission.
- Other ways of transmitting HIV that have not been documented but which could be theoretically risky include: fisting, finger fucking, rimming, deep kissing, sharing uncleaned dildos. The theory here is that any way HIV-infected bodily fluids get from one person into another involves risk. For example, HIV could be transmitted if a person with a cut on their hand fistfucked their partner and caused bleeding in their rectum or vagina.

How to Play Safer

Only you can decide what risks you are willing to take. Some people use safer sex practices with all their partners. Other people make decisions about the risks they are willing to take based on their own and their partners' sexual and drug use history and/or HIV status. People also make decisions based on how comfortable they feel negotiating safer sex in any particular situation. If you and your partner have not talked about past practices and/or HIV status, don't make assumptions. (For example, many lesbians have had unprotected intercourse with a man in the last ten years.)

- **Use a condom when fucking.** On the condoms, use water-based lubricants like KY. Oil-based lubricants like Crisco, Vaseline, and baby oil may make condoms break.
- **Use a condom when sucking dick if your partner is going to come in your mouth.** If HIV-infected cum or pre-cum gets in your mouth, it may get in your bloodstream through cuts in your gums or sores in your mouth.
- **Use dental dams (latex squares) when going down on a woman** if she is having her period or has a vaginal infection. Menstrual blood and secretions from vaginal infections have more HIV than healthy vaginal secretions or urine. No information has been gathered about the concentration of HIV in "female ejaculate."
- **Use latex gloves for fisting or finger-fucking** if you have any sores or cuts on your hands.
- Keep semen and blood (including menstrual blood and blood drawn from piercing, cutting or shaving) out of your vagina, anus, mouth, or breaks in your skin.
- If you share dildos, vibrators or other sex toys, use a new condom each time, or clean toys with hydrogen peroxide or soap and water.
- Alternative insemination may put you at risk. Discuss this risk with potential donors or sperm banks.
- Massage, hugging, dirty talk, role-playing, masturbation (solo, with a partner, in a group) and other activities that don't let blood or semen into your bloodstream are safe.
- Alcohol, poppers or other drugs may lower your ability to make good decisions. Many people have reported that they have been unable to maintain safer sex practices after getting high.
- Good nutrition, lots of rest, exercise and nonabuse of alcohol and other drugs may help you fight all illnesses, including AIDS.

Intravenous Drug Use

- **Don't share works** (needles, syringes, droppers, spoons, cottons or cookers)!
- If you must share or re-use works, clean them before and after **each** injection as follows: dip needle and works into bleach, draw up and release three times, dip needle and works into fresh water, draw up and release three times. In an emergency, rubbing alcohol or vodka can be used instead of bleach. Or you can boil works that aren't plastic in water for at least 15 minutes. (Use a fresh solution each time you clean your works.)

Resource phone numbers

National AIDS Hotline: 1 (800) 342-7514
AIDS Action Committee (AAC) Boston: 1 (800) 235-2331
Latino AIDS Hotline (bilingual), Boston: (617) 262-7248
AIDS Action Committee (AAC) IV Drug Use Taskforce, Boston: (617) 437-4200
Gay Men's Health Crisis (GMHC), New York: (212) 807-6655
National Minority AIDS Council (NMAC), Washington, D.C.: (202) 544-1076
Women's AIDS Network, San Francisco: (415) 864-4376